DOCUMENT RESUME

ED 221 410 SO 013 887

AUTHOR Bartz, Wayne R., Ed.
TITLE Master Teaching Experiences for Introductory Psychology.
INSTITUTION American River Junior Coll., Sacramento, Calif.
SPONS AGENCY California Community Coll. Fund for Instructional Improvement.
PUB DATE 22 Aug 80
GRANT AB-1173-0730-79
NOTE 86p.

EDRS PRICE MF01/PC04 Plus Postage.
DESCRIPTORS Fear; Higher Education; *Introductory Courses; Learning Activities; *Psychology; Research Methodology; Sexuality; Stress Variables; Study Skills; Teaching Methods; Undergraduate Study; Violence

ABSTRACT

Twenty-two classroom activities appropriate for college introductory psychology classes are presented. The activities require from one to four classroom sessions and introduce a variety of psychology concepts, including description, prediction, and control; research methodology; learning and memory; need for achievement; perception and creativity; reinforcement versus punishment; guilt; sexuality; stress; violence; and systematic desensitization of fears. Specifically, students engage in an ESP experiment, handwriting analysis, and doodling analysis. They try to fit unusually cut pieces of a puzzle together, shout reinforcing or adverse comments to fellow students, analyze personality tests, monitor television programs for violence, attempt to read lips, and experience a low-level state of altered consciousness. A handout on how to study is also provided. Each learning activity includes the amount of time required and lists materials needed. (KC)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED221410

MASTER TEACHING EXPERIENCES FOR INTRODUCTORY PSYCHOLOGY*

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Wayne R. Bartz
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

EDITED BY

WAYNE R. BARTZ PH.D
PSYCHOLOGY DEPARTMENT
AMERICAN RIVER COLLEGE
4700 COLLEGE OAK DRIVE
SACRAMENTO, CALIFORNIA 95841

*This work supported by a grant from the California Community College fund for the improvement of instruction

(AB 1173 Grant 0730-79)

SP 013 887

August 22, 1980

TABLE OF CONTENTS

	Page
Introduction	1
How to Study, Jan Aldrich/Joyce Schaeuble	2
Course Orientation via "Evaluation Report," Bob Tallmon	13
Psychology: Description, Prediction and Control, Bud Gallacher	17
Dyadic Encounter Experience, Richard Dowdall	19
An ESP Experiment That Always "Works"... to Introduce Research Method, Wayne Bartz	34
Learning and Memory, Dave Kinghorn	36
Handwriting Analysis, Dave Kinghorn	39
Doodles and Need for Achievement, Joyce Schaeuble	41
Mental Set Mind Boggler, Richard Shimasaki	45
Reinforcement vs Punishment in Behavior Shaping, Richard Shimasaki, Joyce Schaeuble and Wayne Bartz	47
Detecting Guilt, Dick Rasor	48
An Experience with Personality Tests, Wayne Bartz	52
Food Tasting-Sensation and Discrimination, Joyce Schaeuble	57
Desensitizing to Sexual Terminology and Talking About Intimacy, Tom Johns	59
Life Changes, Stress and Biofeedback, Mavis Wright	61
Response to Others' Hurts, Bud Martin	63
Violence and Television, Dick Rasor	66
Children: Conservation and Grammar, Clariece Lewis	68
An Attempt to Read Lips, Joyce Schaeuble	71
An Altered State of Consciousness, Parks Whitmer	73
Primary Accurate Empathy, Bud Hannan	74
Systematic Desensitization, Wayne Bartz	77

INTRODUCTION

The following classroom demonstrations and activities were contributed by psychology staff members of Los Rios Community College District in Sacramento, California. Campus affiliations are given following contributor's names in abbreviated form: American River College (ARC); Sacramento City College (SCC); Cosumnes River College (CRC). Some topics were submitted by multiple contributors. In those cases the materials were combined and all contributors are identified.

Materials were obtained from participants who volunteered their time and energy to help with this project. Once in the hands of the editor, they were prepared for this publication and were not reviewed by the original contributors. No claims are made that these demonstrations are new or developed solely by their contributors. Some changes and alterations were made at the editor's discretion. Gross errors, omissions, or problematic alterations are his responsibility. If any of the contributors feel that their suggestions were badly damaged in this process, I can only offer my apologies.

I would like to extend my thanks to the busy people who took time to see me, get involved in this project, and make this collection possible. You will each be given a complete set and I hope they will be of use to you. A year from now I shall be in contact to ask if you were able to use any of them and thus evaluate the utility of this project. Until then, thanks again.

Wayne R. Bartz
July 28, 1980

HOW TO STUDY - PREPARING STUDENTS FOR SUCCESS

Submitted by Jan Aldrich, ARC

plus

Handout on Tips for Taking Tests

Submitted by Joyce Schaeuble, SCC

It can be helpful for many students if an instructor shows them how to get the most out of the text and course. Students need to know what they are expected to learn from the text and lectures, and they should also be clear on the relationship between the material learned and course grades.

The attached handouts are designed to be an aid to students. Jan Aldrich suggests that an early class period be devoted to this material, particularly the SQ3R method. She recommends that an instructor direct the students to bring their texts to the second class session of the semester, and then work with them through the steps of the SQ3R method as shown in the handout. Each step should be covered in detail, reading from the text to illustrate each step. When discussing the use of flash cards, it is helpful to have prepared several to show the students. (If the text has a glossary or presents special vocabulary in footnotes or special boxes, this is the time to point out that format and discuss the importance of vocabulary for the course.)

A practical follow-up is suggested:

1. If you wrote the steps in SQ3R on the blackboard, you might erase the board at the end of the class session and ask the students to write out the steps from memory.

2. If you use the introduction and the conclusion from the chapter and make a simple outline of the subtitles, writing it on the blackboard, your students already know something about the chapter and its ideas. You might erase the board and give them a five point quiz on things which they should have learned from the materials which appeared while they were SQ3Ring the chapter.

3. Give this assignment: Each student is to prepare a simple outline of the subtitles from the next chapter to be assigned; this outline should be prepared in ink and handed in. For students who claim that they do not know how to outline, suggest that they use indentations to separate the main ideas from the supporting or subtopics. Stress the point that for this assignment they must not read the chapter; they are to read only the subtitles and try to understand the editor's message regarding the importance and interrelatedness of the ideas, indentations, size and darkness of print, etc.
   Ask that students select five important words or terms and prepare a flash card for each.

STUDY SKILLS HANDOUT FOR STUDENTS

To be come efficient as a student usually translates into becoming successful as a student. Here are steps to take to improve your efficiency and your success.

1. Set your academic goals consciously

   Having a specific grade/goal in mind will assist you in directing your efforts efficiently toward achieving that goal. Consider each course. What grade do you want? What grade can you expect? What does each instructor expect a student to know and to do in order to obtain the grade which is your objective? What will you have to do to achieve your goal? What help will you need in order for you to be successful?

2. Get the necessary equipment for success

   Purchase the texts and other assigned equipment as soon as they are announced. Take them with you to class if the instructor refers to charts, illustrations, etc. in the text. For students in a transfer program, a good unabridged dictionary and a thesaurus should be considered necessary equipment. Leave them at home where you do your primary in-depth study.

3. Get yourself organized as a student

   A. Plan approximately two hours of study for each class session of each course each week. You can increase or decrease this time plan in a few weeks once you are assured that you are achieving the grade you want.

   B. Vary the kinds of study: study the text and supplementary reading materials; study and review the lecture notes and other class materials; conduct necessary research in the library; prepare assignments--do the math, write the compositions.

   C. Develop as much routine as possible: study in the same place; study at the same times each day; get up and go to bed at routine times daily.

   D. Set priorities: time for work, time for family, time for friends. You may not be able to do everything that you would like to do. If you value learning, you must spend prime time on it. If you do not organize yourself to study at prime times, you are really stating that learning is not held in high priority by you.

4. Get the most out of each lecture/class session

   A. Be as prepared as possible for each class session.

   B. Attend regularly, including the first day of class.

   C. Ask questions (during or after class) when you do not understand.

D. Get the directions straight in your mind before beginning assignments.

E. Review and revise class notes as soon after class as possible.

F. Review class notes again prior to the next class session.

G. Be sure that you understand what the instructor is trying to do in class:

Is he delivering facts, creating general atmosphere or feelings, developing enthusiasm for the subject, presenting examples and illustrations for the text, presenting contradictory points of view on topics where there are diverse opinions? Sometimes you should listen and think, and take few notes; sometimes notetaking is more vital for details and facts which are presented in class and are not available to you in the text.

5. Get the most out of your text and supplementary reading materials

A. Check your reading level. (Most colleges have an assessment center or a class which provides assessment of reading level.) Do you have the vocabulary and level of comprehension that you will encounter in your texts? Research shows that students who read more than one grade level below a textbook will not do C or better work in the course.

B. Use SQ3R, the study-reading technique developed by Francis Robinson.

(1) S = Survey

a) Read the title of the chapter and consider how it relates to what the instructor has been presenting in class, to what you have read previously, and to what you already know about the topic.

b) Read the introduction to the chapter. What does the author tell you he will include in the chapter?

c) Read the conclusion or summary of the chapter, if there is one. What are the key concepts, main points, items repeated which the author reminds you about? What does the author summarize as being important in the chapter.

d) Read the subtopics, thinking about how the author has organized the material. Watch the editor's messages to you: the darkness of type, the indentations, the size of type; all of these devices will give you the message as to which ideas go together and which are subordinate to others.

A good step here, is to outline the subtopics, actually to write out a standard outline, ascribing letters and numbers to show the main topics,

the subtopics, etc. for these subtitles. You will have a "map" of the ideas and their interrelatedness in the chapter. Before you have begun to read the chapter, you will already know what it is about.

(2) Q = Question

a) Read the questions at the end of the chapter, if there are any. This is not cheating! If you want to know the answers to the questions when you have studied the chapter, read the questions first; as you study, you will discover that you will find the answers more quickly and that they will be easier to remember.

b) Read the questions which some instructors hand out in class, study guides which list special words and terms and include discussion questions. Read these carefully before you begin to read the text in search of the answers.

c) Read the questions in any workbook which you might have.

d) Review questions raised in class.

e) If there are no questions, turn the subtitles into questions.

(3) Read to answer the questions now. You are not reading for speed. You are reading to understand, to relate the information to what has been said in lecture and to what you have read and learned previously; and you are reading to remember.

The second R, Recite, begins now also.

(4) You recite as you read, both orally and in written form.

a) As you read think what key concept, word, or term you could mark which would help you remember the whole idea. Brief underlining of a word or two can be used very efficiently when you review; turn the pages of the chapter and recall outloud the information which you are repeating in order to master it for future use.

b) Prepare flash cards. Write a word, name, or key concept on one side of a 1/4" of a piece of binder paper or on a 3x5" card; on the other side of the paper, write the identity, explain, define or illustrate the material; check to be certain that you have expressed the material accurately. Then set the flash cards aside for study and self-testing

when you plan to do so a few minutes morning, noon, and prior to bed. Remember that repetition increases remembering.

c) Sometimes your recitation should take the form of a detailed outline on separate binder paper. Omit the many examples and prepare an outline which helps you master the relatedness of the ideas; this outline also will give you a visual reminder of the relatedness of the ideas and will be very helpful in study and recall.

d) "Ear-training" is a vital part of learning for most students. Many students say that they remember best what they hear. When you study from a text, you are responsible for putting the ideas into vocal presentation so that you can ear-train yourself. "Talk to the book"; cover up a paragraph; explain outloud the concept; define the term outloud; review outloud the process or evolution of an idea. Practice the flash cards outloud. Never take for granted that you really "know" the information just because you have looked at it or have underlined it. Unless you can write it in your own words or say it in your own words without peeking at the text, you can not be certain that you really understand, know, and will recall the information.

(5) Review. This last step in SQ3R has been happening all through the process. But this step reminds you that review, repetition increases one's remembering. Go back over any of the steps given above and you are reviewing.

Francis Robinson has prepared a book titled: SQ3R-Effective Study; most libraries have a copy and you may find that you will obtain more ideas by reading what Dr. Robinson has written himself. Don't forget to SQ3R it before you begin to read. You'll find that you will read more rapidly and with greater understanding if you do.

6. Use the library

Plan time for study in the library between classes, daily before classes, and daily before going home. For some students hours of interruptions at home while they try to study prove to be frustrating and insignificant as far as effective study is concerned. One hour or two more studying in the library will reward you with focus and concentration which enhances your learning and remembering greatly.

Explore the library resources:

Attend an orientation session if there is one.

Read the directional signs and pamphlets provided by the library staff.

Become familiar with the location of various research resources:

Look up your name in the Card Catalog and in Who's Who in America;

Find an article on "achievement in college" listed in the Readers' Guide to Periodicals and find the magazine or journal.

Check to see which of your instructors has reading materials on reserve in the library.

Ask a librarian for help if you need help. Remember that college librarian usually like people too, not just books.

These simple experiences will familiarize you with use of your library.

7. Get the most out of taking tests

A. Learn from your test-taking. Don't just count the score. Read the questions and your answers; evaluate your test taking skills. Sometime this means that you must make an appointment to meet with your instructor in his office, but it is worth the time. Did you misunderstand the question? Did you really not know the answer? Did you learn erroneous material because your notes were inaccurate? Were you simply unprepared? Is your test-taking tension more of a hindrance than a help?

Once you have determined the reason for missing the items on the test, you know what you have to do: learn how to read tests; develop a schedule so that you complete your studies prior to the test day; meet with a tutor or with the instructor; work with someone and learn how to channel your test-anxiety so that it becomes a help to you.

B. Prepare for specific kinds of tests: practice writing definitions, descriptions, comparisons, etc., using the material of the course. Guess at possible essay questions and practice writing the answers. Review "how to take test" materials in paperbacks and study pamphlets.

C. Study on a regular on-going basis.

D. Review prior to the test.

E. Learn how to take different kinds of tests.

F. Get enough sleep prior to taking the test.

G. Visualize your getting up the next day, feeling fit and ready, clearheaded, entering the class with confidence, working hard but busily on the test with confidence and eventual success.

8. Reward yourself

A. Take five minute breaks for each hour of studying.

B. Check assignments off your assignment page or calendar; make the check a big plus or even a star to increase the emphasis that you are completing assignments.

C. Keep track of your grades in each course so that you can see the column of grades achieved and can observe the direction they are going toward A's or toward C's.

D. Tell someone who matters to you about the good feelings you are enjoying in learning. Don't be afraid to tell an instructor or your counselor that you are enjoying the course. Don't be afraid to tell someone who is important to you when you are feeling frustrated and blue because you are not doing as well as you wish. Expressing these feelings and concerns to an instructor, your counselor, a friend or special person will often help you develop a more objective perspective leading to your trying a new approach or technique or plan for improving your efforts and achieving better results.

9. Learning assistance

A. Instructor: When are your instructor's office hours; are you free to see him then?

B. Counselor: Your counselor should be able to help you understand the level of difficulty of specific courses and their prerequisites so that you do not enroll in a course before you have the necessary background to do well.

C. Tutoring Center: Some students find that meeting a time or two with someone who has taken the course previously will help them understand what and how to study; some students need a weekly meeting to review what they are learning and to put it into focus. Most colleges offer tutoring free through the departments or through a central Tutoring Center.

D. Courses for Development: Community colleges usually have courses to help students improve their reading, writing, spelling, listening, and general study habits. Investing part of a semester or even an entire semester in such a course is a good investment if you need it because you will become more efficient and effective in future semesters and that is the pay-off which you want.

E. Health Center: Have you had your eyes checked recently for reading? Have you had your ears checked for voice

range (lecture frequency)? Do you need the guidance and support of someone in a confidential setting who will help you develop the kind of healthful energy level which you need for the discipline of a student's life?

If you are worried about finances, find the Financial Aids Office or the Job Placement Office; perhaps you need to check with Veterans' Affairs officer. Perhaps you need to visit a general Assessment Center or the Enabling Center, especially if you think that you are putting in much more time trying to study then seems appropriate for the grades which you are earning. When in doubt, talk to an instructor or your counselor who will help you review what you are doing and the results you are achieving and who will help you assess your goals and re-develop procedures for accomplishing them.

Student Handout

TIPS ON TAKING TESTS

First of all, don't be afraid of your "exam nerves." If you've studied the material, nervousness can actually help you in a test, since it keeps your body alert (not sleepy) and stimulates your thinking. If your fear is overwhelming, however, or if you have not studied, then your nervousness may be a handicap, causing you to panic and "draw a blank." You might find that changing/improving your study habits, learning some test-taking skills, talking to your teachers, or learning some sensory relaxation techniques might help you here.

When taking a test:

1. READ THE DIRECTIONS. Do not assume that all tests are alike. For example, students frequently lose credit because they do not read directions stating:

    a. "Choose as many of the following..."
    b. "Which one is NOT true?"
    c. "Write on one of these three essays."
    d. "Pick the best answer."
    e. "Choices in column B are used only once."

2. Always read all the alternative answers. Never assume that you have found the best answer until you've checked them all. This is especially true for questions having "all of the above" or "a and b above" as the last choice.

3. Always read each whole alternative. If even one little part of an answer is wrong, the whole answer is wrong.

4. Always check to see whose idea is being requested. For example, "According to the text..." or "According to our class discussion..." These questions give a specific request; they do not ask for your personal opinion. If you give your opinion, it will be marked wrong unless it happens to agree with the text or the class discussion.

5. Unless otherwise stated, assume you are to answer as the text or the teacher would. If you want to disagree, do so after class. This way you get credit on the test and a chance to voice your opinion.

6. Unless otherwise stated, always answer questions according to what the class has read and discussed. A teacher can not test on anything that the whole class has not been exposed to. If you are aware of additional conflicting evidence, either describe the class evidence and your additional evidence (if it's an essay test) or answer according to the common class information and discuss your additional evidence with the teacher after class.

7. Get an overall idea of the length of the test and which sections will require the most time. Then budget your time. Don't spend too long on any one item.

8. If all the items are of equal value, do the easiest ones first. This insures that you won't miss some easy questions at the end because you ran out of time. It also gives you a good feeling to work with, rather than a bad "panic" feeling if you can't seem to answer the first few questions.

9. For an essay test, jot your ideas down on the cover of your booklet in whatever order they come to you. Then, in actually writing your answer, organize your thoughts for the best presentation. Note: jotting down ideas keeps you from forgetting to mention something important later on. That is, as you start to discuss one idea in detail, you're apt to forget some other idea for the moment. But if all your ideas are on the booklet somewhere, you can check back and make sure you don't miss one.

10. In sentence fill-in questions you are safest using a word directly from the text. If you can't remember the technical word, think of one as close to it as you can.

11. Give yourself enough time to go over the test when you're finished. This decreases the chances that you'll forget to write down an important point, or that you mark an "a" when you meant to mark a "b," or that you'll skip a question or skip a line on your answer sheet.

12. If you are reasonably sure you made a mistake, change your answer. The latest research suggests that the assumption of first impressions being best does <u>not</u> seem to hold true.

As for the game of taking tests:

1. Questions or answers having superlatives such as "always," "never," "all," and "none" are usually false. (But note: "<u>All</u> humans are mammals." is true.)

2. In multiple-choice questions, try to eliminate the obviously incorrect answers first. In a good question, there should be several "poor" answers you can eliminate and two "good" answers which are closely related and which you must really think about.

3. If you're in doubt, take each alternative by itself and ask, "Is this true or false?" If you work on each answer separately, it's not as hard on you as trying to remember the question and all the alternatives at the same time.

4. <u>Unless a penalty is given</u>, guess at unknown questions. If you can eliminate all but two answers, you're up to a 50-50 chance of guessing the right answer. If you have no idea of the answers, you're better off guessing than leaving it blank, since a blank is a guaranteed wrong answer.

5. If you must completely guess on a multiple-choice question, the following tips may help you:

   a. Choices "b" and "c" are favored by most teachers.
   b. An answer that is noticeably longer than the others is likely to be true.
   c. If three answers are similar and one is noticeably different, the different one is likely to be false.

Finally, when in doubt about a question's meaning, ask about it. There is no sense in losing credit just because you didn't know which meaning the teacher had for a word or phrase. The worst that could happen if you asked is that the teacher might say s/he could not explain it anymore without giving the answer away.

COURSE ORIENTATION VIA "EVALUATION REPORT"

Submitted by Bob Tallmon, ARC

Probably every teacher has had the experience of handing out a course description at the beginning of the semester, going over it in detail, and later having students react as if they had never heard of the course outline. This exercise is a means of getting their attention so they will learn what the course and instructor are all about, and can change either if they feel inclined. A recent study at ARC found that one of the primary reasons students dropped classes during the semester was that the course didn't turn out to be what they had expected. They need accurate expectations, and this method may help toward that end.

The approach involves a mild deception. The students are told that the class will be discussing a report from an "evaluation committee" the previous semester. The committee is actually non-existent and the report is prepared by the instructor from student feedback (evaluation forms, verbal comments, suggestions, complaints, etc.) Attached you will find a copy of the report used by Bob. You will see that much of the intro material could be directly used for your own report. The later material deals specifically with Bob's class and you will need to substitute information appropriate to your unique course. It is presented in total only as a model, and you will see that it covers textbook, reader, homework, grading, class structure, student role, instructor bias, expectation of students, and educational philosophy. An hour discussing such a pseudo-report should give students a good idea what to expect from the course.

To all of Dr. Tallmon's Students

From his Evaluation Committee

Regarding What You Need to Know About This Course

We've just finished reviewing the results of the student evaluations for Dr. Tallmon, and decided to write you while the impressions were still fresh. No doubt many of you have heard a little about the course from a former student, or heard from friends that one prof is easier than another. You've chosen this class for other reasons, too. Perhaps this section fits your schedule better than the class you really wanted. Yet, here you are, wondering how this class is going to be.

It's a funny thing, advice from friends. Things always seem so much clearer to them, especially when it's you who's unsure. Haven't you ever wondered how clever attorneys get witnesses to the same accident to contradict each other? Assuming that the witnesses are being honest, the answer is a little clearer: We don't all get the same picture of the same event. The same will be true of this class. Some of the advice you got was good, and some of it was fairly untrue. But which parts can you believe?

We've used the results from 65 questions about the course and the instructor to give you a little broader perspective than one could get merely by asking a single former student. Dr. Tallmon's students have been fairly generous in their ratings, so you may want to discount the glowing parts, as we have. Both Dr. Tallmon and we, his committee, decided to outline the areas where his poorest marks came. Those are the areas where he wishes to improve, but they are also the areas where students can ill afford to be weak themselves. In other words, if the teacher is weakest in the same areas where you are, can you afford to merely sit there and hope for a lucky break? Not really. You're being given this information now, so can decide to do something about it before the other classes close and before drop deadline occurs.

Dr. Tallmon's harshest critics felt that: 1) He didn't ask questions precisely enough, 2) the class discussions weren't structured tightly enough (some students couldn't focus on what was happening, 3) the text and the reader were hard to understand, 4) the grading system was not BOTH fair and impartial and 5) sometimes Dr. Tallmon digressed. Actually the heaviest criticism from students was reserved for the text, and the reader got second place on the hate parade. But for all three sections combined, the book was knocked by a total of 9 students.

We presented all the findings, and discussed the results with Dr. Tallmon, who seemed a little relieved that more persons hadn't found the course unsatisfactory. He felt that his students' were more

BEST COPY AVAILABLE

than fair with him, and seemed to expect that they would ding exactly the aspects of the course that got the lowest ratings. He asked if we wouldn't tell you of his concerns with regard to the same items that got the lowest marks. We agreed.

He wanted you to know that in class discussions, both the broad focus and general questions asked of the group at large were part of the means by which he hoped to gain the widest appeal and class participation. He intended to use the reader as a source of contradictory and competing facts and ideas which would stimulate a variety of views from students. The discussions could then more accurately reflect student concerns of a genuine sort. If the plan worked, he believed it could lessen the "playschool-teacher-may-I" effect of too many classrooms. But some students didn't even turn in the two required reading reports, and many students averted their eyes when the discussions began. Were they unprepared, merely bashful, or both?

Similarly, many students didn't read the text regularly, and freely admitted it. One girl got a 92% on the second test without reading the material. (That strategy failed on the next two exams, Dr. Tallmon reported.) Dr. Tallmon asked us to tell you that in the cases of four students who used his office hours as problem-solving time, they were able to figure out why the student's efforts at reading were unproductive, and how to improve scores on tests. None of the four got less than a C on the final.

With regard to the grading, Dr. Tallmon admitted that his system is neither objective in the strictest sense, nor impartial. He never intended it to be. Rather, he believes that justice requires more than some cut-and-dried system. While his system is complex, he preferred to keep it with a few modifications to make it more sensitive. He told us that he'd rather evaluate students than grade them, and that evaluation had subjectivity built in. He would try to be fair to all, but he would try NOT to be mechanical and arbitrary. He would welcome the chance to explain his grading philosophy further.

Dr. Tallmon admits that he gets off the subject. He asked us to advise you that whenever he seems to be missing the point of your question, that you should rephrase it or ask for some kind of clarification. After all, as he phrased it "the clearer the target, the surer the shot!"

He also asked us to tell you a little of his prejudices, because he wants you to know from the start what he believes in. That way you can know his basic assumptions and not be misled.

He wants active learners. He hates passivity and believes that boredom is the result of poor performance, not its cause. He expects that students will prepare by reading the chapters before they are discussed.

He believes that his course has value for your daily life and that it will help you learn to appreciate theory as well. There should be no conflict between theory and practice, in his view. He honestly believes he's teaching "the right stuff."

He also believes that we can all learn from each other. He believes that new ideas may indeed be dangerous, but that ignorance, bias and the other forms of intolerance are even more dangerous. He believes that the key to life is learning, and that we start to die as soon as we stop learning, (he called it "hardening of the categories.") He believes that learning involves some risk. As the skiers say, "If you didn't fall down, you didn't learn anything." While he doesn't expect you to go around bumping and crashing into things, he will expect that you be willing to take appropriate risks in the classroom.

He also believes that laughter belongs in the classroom. He wants his course to be enjoyable, as well as informative. He enjoys learning, and hopes you will, too.

PSYCHOLOGY: DESCRIPTION, PREDICTION AND CONTROL

Submitted by Bud Gallacher, ARC

This exercise is used to begin the semester, introduce the goals of psychology, and reflect the difficulty in working with human behavior.

An easy way to introduce this foray into science and behavior is to bring a small and large rock, ask the old question about which would reach the floor first if dropped simultaneously. Most everyone will know from earlier science courses that both will fall with equal speed. Demonstrate it. Then ask if the same would be true of a rock and feather? In a vacuum? Some of the students will not know they would fall at the same speed. Then you can note that people in ancient times would have assumed that the bigger rock would fall faster...it makes common sense. What about the shape of the world? Flat, obviously. Thus the need for science -- things are not always the way they appear, and it takes experiments to determine the relationships that exist. This is true also with behavior. Psychology, as the science of behavior, shares with other sciences the desire to describe, predict and control. Announce that you will lead an experiment in each.

Describing Behavior: Have two people come and sit in front of the class -- assure them they will not have to do anything but sit and be described by others. Have someone try to "describe these two people" based on what they see. You can prompt with questions like, "Who's the best student?" "Who drives the best car?" "Who is the most fun?" "Which is married?" Note the problem of describing them, even their appearance, the subjectivity, interpretations, possible bias, etc. Ask how you would confirm the observations? Who is "Most fun?" How could you test that? Note how much more complex the human is than a piece of frog leg, a beaker of chemical mixture, a measurement of distance. We are dealing in psychology with the most complex organism and set of events in the universe.

Predicting Behavior: Ask the class, "I wonder what others think psychology is all about?" Note that people use the term frequently, and may have very different ideas of what it is. After some discussion select a male to go outside the classroom and ask somebody on campus what their definition of psychology is. Before he leaves ask what the prediction might be as to reactions and what will be said. Then send him out to find out (and write down) what the nearest person around thinks psychology is. As soon as he leaves the room, tell the class you want them to try to predict what his behavior will be when he returns, because when he comes to the front of the class to report back a girl is going to walk up and kiss him on the cheek. Select a girl for the kiss right away - don't ask for a volunteer (the first selected will almost always agree to do it). It is best to have a male be the one who gets kissed in this experiment because a woman may be defensive if a male gets up from his seat and attempts to kiss her. Most males will just smile, look confused, and enjoy it. Get some predictions

from the class as to exactly how he will react. Will he continue his report? Blush? Laugh? After he returns and the girl kisses him, compare the predictions with his actual behavior. Accuracy?

Control of Behavior: After the kissed subject has returned to his seat, ask the question why the girl kissed him when told to do so by the instructor. How was her behavior controlled? What are the payoffs and punishments in a classroom situation? How could the instructor predict her compliant behavior and control her? From this you can get into a discussion of determinism in science and the assumption that human behavior is determined and lawful.

DYADIC ENCOUNTER EXPERIENCE

Submitted by Richard Dowdall, SCC

This exercise for the beginning of the semester was adapted in part from material suggested by one of University Associates' Annual Handbooks for Group Facilitators. It is a way of getting students to know each other rapidly at as intensive a level as they can comfortably handle. Preparation of the materials takes a bit of cutting and sorting, but once the booklets are assembled they can be used repeatedly. The exercise is pretty much self-contained and needs little in introduction other than having students pair off with someone they don't know for "some discussion." If there is an odd person left over, three people can be in one group. Each pair is given a booklet and instructed to proceed as spelled out in the booklet. Below are the statements which should appear on separate pages as numbered. You need to make 23 photocopies (for a class of 45), slice the pages up, and staple the collections together into booklets. Hand them out and let the students get to know each other. It's that simple.

INSTRUCTIONS

READ SILENTLY. Do not look ahead in this booklet.

A theme that is frequently voiced when persons are brought together for the first time is, "I'd like to get to know you, but I don't know how." Getting to know another person involves a learnable set of skills and attitudes. The basic dimensions of encountering another person are self-disclosure, self-awareness, non-possessive caring, risk-taking, trust, acceptance, and feedback. In an understanding, non-evaluative atmosphere one confides significant data about himself to another, who reciprocates by disclosing himself. This "stretching" results in a greater feeling of trust, understanding, and acceptance, and the relationship becomes closer, allowing more significant self-disclosure and greater risk-taking.

This dyadic encounter experience is designed to facilitate getting to know another person on a fairly intimate level. The discussion items are open-ended statements and can be completed at whatever level of self-disclosure one wishes.

The following ground rules should govern this experience:
All of the data discussed should be kept strictly confidential.
Don't look ahead in the booklet.
Each partner responds to each statement before continuing.

The statements are to be completed in the order in which they appear. Don't skip items.
You may decline to answer any question asked by your partner.

Stop the exercise when either partner is becoming obviously uncomfortable or anxious. Either partner can stop the exchange.

Look up. If your partner has finished reading, turn the page and begin.

1. My name is ...

2. My marital status is...

3. My home town is...

4. The reason I'm here is...

5. Right now I'm feeling...

6. One of the most important skills in getting to know another person is listening. In order to get a check on your ability to understand what your partner is communicating, the two of you should go through the following steps one at a time.

Decide which one of you is to speak first in this unit. The first speaker is to complete the following item in two or three sentences: When I think about the future, I see myself...

The second speaker repeats in his own words what the first speaker has just said. The first speaker must be satisfied that he has been heard accurately. The second speaker then completes the item himself in two or three sentences.

The first speaker paraphrases what the second speaker just said, to the satisfaction of the second speaker.

Share what you may have learned about your self as a listener with your partner. The two of you may find yourselves later saying to each other, "What I hear you saying is..." to keep a check on the accuracy of your listening and understanding.

7. When I am in a new group I...

8. When I enter a room full of people I usually feel...

9. When I am feeling anxious in a new situation I usually...

10. In groups I feel most comfortable when the leader...

11. Social norms make me feel...

12. In ambiguous, unstructured situations I...
Listening check: "What I hear you saying is ..."

13. I am happiest when...

14. The thing that turns me on the most is...

15. Right now I'm feeling...
(Look your partner in the eyes while you respond to this item.)

16. The thing that concerns me the most about joining groups is...

17. When I am rejected I usually...

18. To me, belonging is...

19. A forceful leader makes me feel...

20. Breaking rules that seem arbitrary makes me feel...

21. I like to be just a follower when...

22. The thing that turns me off the most is...

23. I feel most affectionate when...

24. Establish eye contact with your partner and hold your partner's hand (if that seems comfortable) while completing this item.

Toward you right now, I feel...

25. When I am alone I usually...

26. In crowds I...

27. In a group I usually get most involved when...
Listening check: "What I hear you saying is ..."

28. To me, taking orders from another person...

29. I am rebellious when...

30. In a working meeting, having an agenda...

31. Checkup: Have a two or three-minute discussion about this experience so far.

Keep eye contact as much as you can, and try to cover the following points:

How well are you listening?
How open and honest have you been?
How eager are you to continue this interchange?
Do you feel that you are getting to know each other?

---

32. The emotion I find most difficult to control is...

---

33. My most frequent daydreams are about...

---

34. My weakest point is...

35. I love...

36. I feel jealous about...

37. Right now I'm feeling...

38. I am afraid of...

39. I believe in...

40. I am most ashamed of...

41. Right now I am most reluctant to discuss...

42. Interracial dating and/or marriage make me feel...

43. Premarital or extramarital sex...

44. Right now this experience is making me feel...

45. Express how you are feeling toward your partner without using words. You may want to touch. Afterwards, tell what you intended to communicate. Also, explore how this communication felt.

46. The thing I like best about you is...

47. You are...

48. What I think you need to know is...

49. Right now I am responding to...

50. I want you to...

51. Time permitting, you might wish to continue this encounter through topics of your own choosing. Several possibilities are: money, religion, politics, race, marriage, the future, and the two of you.

AN ESP EXPERIMENT THAT ALWAYS "WORKS"...TO INTRODUCE RESEARCH METHOD

Submitted by Wayne R. Bartz, ARC

Psychology students are typically turned on by the questions of ESP and this experiment allows them to work with it and through the back door gain an introduction to research methodology and statistics. The experiment is purposely designed to be a methodological mess, prone to secondary and error variance that virtually guarantee results...which cannot be interpreted. In other words, it is by means of a poor experiment in ESP that students are forced to face the question of what might be required for an adequate experiment.

Typically, I begin class with a poll as to how many believe that ESP is an established fact, how many don't know, and how many believe it does not exist. These proportions are of interest later when compared with psychologists, who have not changed in 50 years (10% consider it established, 80% don't know, and 10% consider it not to exist). Typically, about three-fourths of the students believe ESP to be an established fact. I do not tell them of their disagreement with psychologists until the next class period.

We discuss the types of ESP: Telepathy, Clairvoyance, Precognition, Psychokinesis, Psychometry, and some of the fringe areas like "psychic surgery." Students typically have had some odd experiences they will share, or "know somebody whose mother knew that her father had died at half past eight," etc. I then suggest an experiment using Zener cards, and draw the symbols on the blackboard (star, triangle, square, circle, three wavy S lines). I ask them to pair off and encourage them that whether they believe in it or not they should do their very best in an experiment in telepathy. Each will try being a telepathic "sender" and "receiver." I instruct them to do 25 trials each, the sender shuffling the Zener cards, concentrating on the card drawn, and recording a "hit" or a "miss" for whatever is called out by the receiver. After all 25 trials are completed they switch roles, so both have the experience of being sender and receiver. When they are finished they are to bring their check sheet with total number of hits recorded at the top for each set of 25 trials. Since the pairs work at different speeds, turning in the papers completes the class period and they leave (about 20 minutes or more are required for them to run their trials). The next period is reserved for data analysis.

Data Analysis: First, as the tally sheets are coming in, count the number of plusses on each of the sheets and see how many you must check before you find a simple counting error (the number of hits recorded at the top of the page will be incorrect). Usually one comes up quickly, a good example of error variance. Then when all the sheets are in, simply record the number of hits on a tally sheet and draw a curve for the number of hits from 0 to 10+. Then you can draw a rough probability curve based on the following expected proportions:

Score	Proportion Expected
10+	.0062
9	.0166
8	.0440
7	.0919
6	.1498
5	.3830
4	.1498
3	.0919
2	.0440
1	.0166
0	.0062

When you compare your obtained distribution of scores with approximate expected scores you will invariably find that the students' obtained curve is markedly skewed to the high side, toward more hits than expected by chance. You can run a Chi-Square on it or just introduce the logic of such a test. I no longer bother taking the time to run the test since their curve always is above chance. You now can introduce the logic of hypothesis testing and what it means to reject the null. At this point you have to ask the crucial question, was it ESP that caused the above-expectation scores or could it have been anything else? Time for introducing primary variance, secondary variance and error variance. Ask what might have improved scores accidentally. Usually you will get a number of suggestions, from reading the symbols through the back of the cards, to seeing the symbols reflected on someone's glasses, to getting feedback on whether right or not and thus changing the probability of the next item (if the cards were not reshuffled each time). Was cheating possible? You can point out error variance, especially if you found some counting errors. All this should make it clear that you have in effect a lousy experiment with results that are meaningless. You can then explore the question of how you might have designed a good experiment with telephathy and Zener cards, where to get subjects, how to present materials, how to record, under what conditions telepathy should be attempted, and so on. The experiment may not tell them much about ESP, but it will get them a first-hand exposure to the need for good experimental design.

Finally, I share with them the proportions of psychologists who are believers, doubters, and non-believers, and explain some of the reasons for skepticism among scientists. They are usually interested in the methods used by charlatans, stage ESP types, etc.

LEARNING AND MEMORY

Submitted by Dave Kinghorn, ARC

Psychologists are interested in how people learn and memorize. This exercise allows demonstration of learning and memory in the classroom setting based upon Ebbinghaus' famous work with nonsense syllables. It requires mass production of a simple apparatus that works as a sort of do-it-yourself memory drum. (You might check your equipment room though, as memory drums are gathering dust in some psychology department storerooms.)

Some instructors (and also students), have suggested that memorizing is a waste of time. They maintain that we quickly forget material which is memorized. In addition, students sometimes complain that they are expected to memorize or learn more material than they can handle. The purpose of this demonstration is to show that psychology students can memorize a large number of items and retain them over a period of time, even though the items are nonsensical. It also demonstrates that familiarity increases the ease of memorizing material. That is, nonsense syllables with easy associations (e.g., ZAP) will be learned in fewer trials than a list with low association (e.g., LAJ).

Method: Divide the class randomly into teachers and learners and place them in pairs. Divide these into two groups based upon being given high association or low association lists of syllables.

Have the learners leave the room while you prep the teachers. They will be using a score sheet, a list, and a shield that goes over the list and reveals only one word at a time. An example of the score sheet is attached. The two sets of words are:

High Association: MEX, FAL, SEP, ZAP, CIG, KAT, MIS, NOV

Low Association: GEX, JID, QOV, XAT, ZIL, WOX, QIB, LAJ

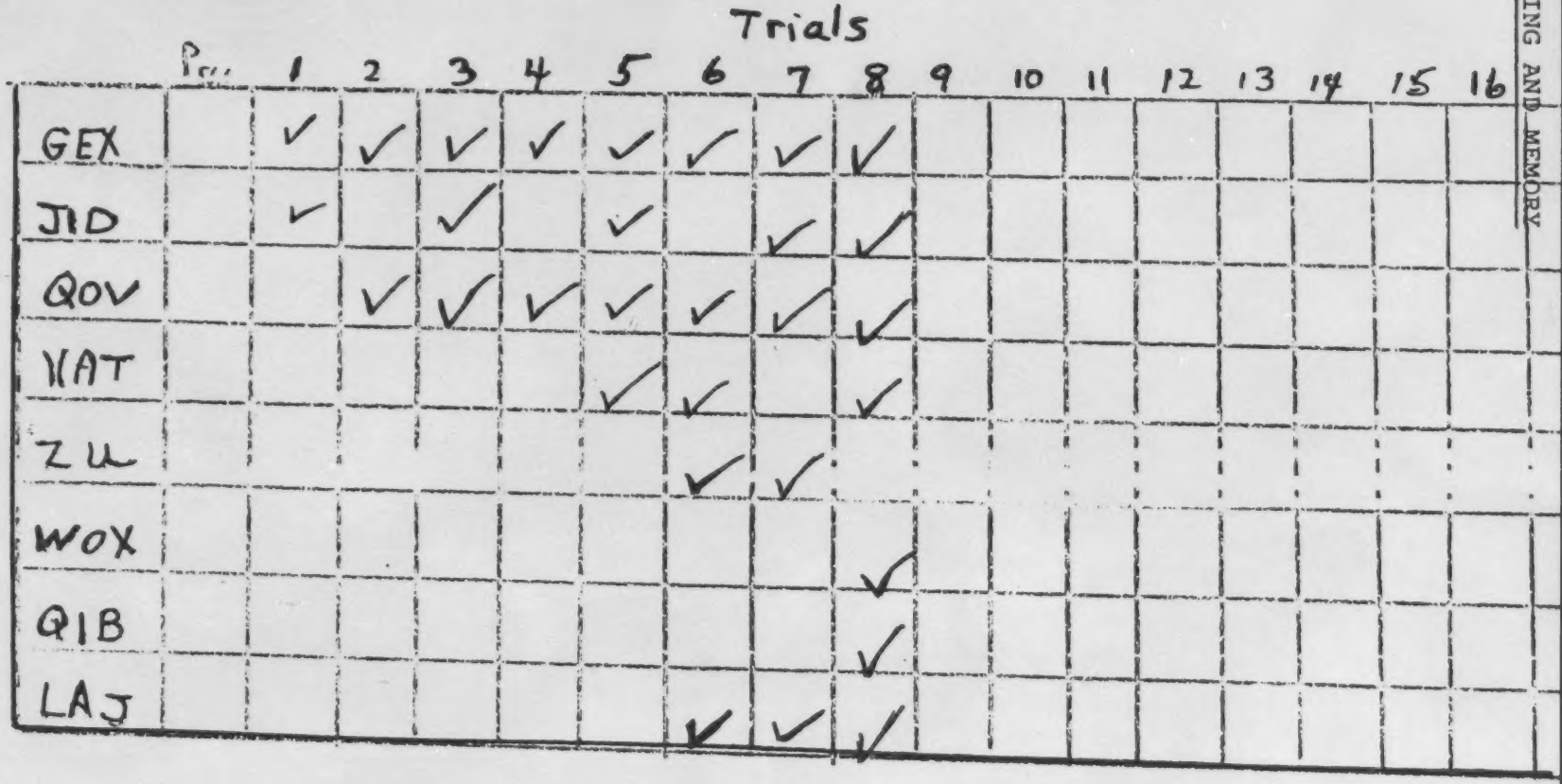
These word lists can be mass produced by putting them on a ditto with the syllables stacked vertically. You can than make a long thin shield that covers the whole list except for the word being looked at (a simple way is to cut a five-inch wide strip the long way from a file folder and remove a 3/8" by 3/4" rectangle for the peek hole). An alternative method is to place the nonsensical syllables on 3" x 5" cards, one syllable per card, and alter instructions accordingly. The subject is given one practice trial where each word is shown for five seconds during which they pronounce and spell it. The teacher stops after doing the last syllable on the list, and the subject is then asked to try to remember the first word. Give them five seconds to answer. The trial is recorded and the shield is slid by the teacher up to the first word (after being moved slightly to the side so that during the movement no other syllables are revealed). The learner will then see if they were correct and is asked what the next syllable will be. After responding, the shield is moved to the next one and they again get immediate feedback. Each syllable serves as a reinforcer (when correct)

and as a cue for the next syllable. Move to the next one, and so on until the learner has answered all eight in a row correctly. This usually takes eight trials or more for most students.

While doing the testing it is important for the teachers to keep the tally sheet hidden from the learner's view. It is easy to cheat by reading the tally sheet upside down.

Data Analysis: You can now compare the group scores (trials to success) for the easy versus hard associations. If desired, you can introduce the notions of hypothesis, statistics, testing for a significant difference, etc.

The findings can also be related to strategy for memorizing, e.g., making up an association where none readily exists. After a week you can test the students again and they will often be amazed at how many they still remember, showing that memorization is not followed by instant forgetting. You can have a few of them "overlearn" the lists, e.g., three complete error-free runs, and have those students recall the list at semester end. Most will still have them memorized. You could expand discussion into the notions of short-term and long-term memory, brain correlates of memory, etc.


Trials
Pre
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
GEX
JID
QOV
XAT
ZUL
WOX
QIB
LAJ

HANDWRITING ANALYSIS

Submitted by Dave Kinghorn, ARC

Students typically are interested in fringe-psychology topics like handwriting analysis and this interest can be used to give them an introduction to experimental method. This exercise with handwriting can be done in one period and allows for the development of a hypothesis, exploration of the question of independent and dependent variables, use of experimental and control groups, statistical analysis, and a discussion of operational definitions. The class is prepped easily with a brief discussion of handwriting analysis, its controversial standing, etc., and then they are asked if they think they can discriminate male from female handwriting. Most will insist they can, and this allows for development of your hypothesis (and null hypothesis).

You can then discuss experimental and control groups, since half the class could be controls and just guess on the samples of handwriting. But a better method is to allow each person to be their own control and guess without seeing the handwriting samples. This way all your students get to try their ability at actually rating handwriting to pick out males and females.

Students will be presented with a set of 20 sentences saying "I love psychology" (or whatever you want them to say), half of them written by males and half by females. Kinghorn uses a rather elaborate system of obtaining sentences on cards from a hundred or more students, randomly selecting 20, etc. But a much simpler method is to just take a ditto master numbered 1 to 20 into another class (where this experiment will not be done) and have 10 people of each sex write the same sentence while you keep track of which numbers are male and female. Have the sexes mixed in order (not M,F,M,F, etc.) and be sure to get an accurate key, or you have no experiment. You can then simply run off copies and give one to everybody in class for rating. (My apologies, Dave, if this system bypasses your elegant randomization...but it is simpler).

The steps in the data gathering are:

1. Each student should make a list from 1 to 20 on which they just guess Male or Female without seeing the handwriting (control condition).

2. Each student is then given a copy of the 20 handwriting samples and does their best to analyze them as Male or Female.

3. When everyone is finished, the instructor puts a key on the board and the students score themselves, totaling their number correct for each condition.

Data analysis: There are various ways to look at the data. Dave suggests putting a chart on the board showing the number of "hits" from 1 to 20 for control and experimental conditions, and then just fill in the number of students who scored in each of the categories (you can accumulate classes for a bigger N if you do the experiment

in more than one section). You can then compare the distribution of "hits" for the experimental versus control condition. Controls should center around 10 with a random smattering in both directions while the experimental scores will be skewed toward higher than chance hit rates. Using normal curve predictions, at least 65% of the population should by chance have 10 plus or minus 2.2, or about 8 to 12 correct. Ninety-five percent will have correct guesses between 6 and 14. Two and a half percent will guess 15 or more correctly. You can compare your data with those expected figures (a discussion of probability will fit here if so inclined). You can expect your control data to distribute pretty much as chance predicts, with at least one student out of 50 getting 15 hits or better. The experimental group invariably scores high. Few subjects will judge less than 10 correct. Usually a fourth to a third of the class will have correct judgements of 15 or better.

An alternative way of data analysis is to compare average hit rates for the two groups (correlated scores), and see if the mean difference is significant (it will be). That is, the average hit rate in any class for control conditions will be near 10, and for the experimental group it will be higher. Whether to astound them with a statistical analysis and T-test at this point is a matter of opinion.

Discussion: Since they usually get results, some interesting questions are raised. How do we know the sex of the writer? Since each person is really identified only on the basis of the set of genitals possessed, are we looking at genital-related traits? Or are we looking at psychological sex identity instead of biological? Where does this come from? What is masculinity versus feminity? How does it appear in handwriting? Could someone who is biologically of one sex be psychologically of the other? If so, how could we measure this? Looking at the experiment itself, we can ask about design problems. How were samples selected? Did they use the same writing instrument and might that have influenced their writing? Were all letters of the alphabet used? What other handwriting indicators of sex might have been missed (e.g.,do females tend to use circles for dots over i's?). Does this experiment demonstrate that "handwriting analysis is valid?"

DOODLES AND NEED FOR ACHIEVEMENT

Submitted by Joyce Schaeuble, SCC

The following exercise is best seen as an aid to discussing Need for Achievement. It is fun for the students because it involves each of them actively with pencil and paper doing "doodles" and then has them exchange papers and score their doodles as a measure of N. Ach. It is based on some correlational work entitled "Need for Achievement Measured by Graphic Expression" reported in one of Atkinson's books (Motives in Fantasy, Action & Society). Students should of course be cautioned not to take it too seriously, being a correlation-based activity, and it opens the door to discussion about psychological tests, what they measure, reliability, validity, etc. Joyce worked up a method for classroom application and this has been modified further by the editor for easier classroom presentation (my apologies, Joyce, if you don't like the end product). It could be done before any discussion of N. Ach. is begun, or at the end of a unit.

Materials and procedure: Other than students' pencils and paper, the only things needed are the stimulus materials prepared either on a slide or on a large piece of posterboard. The stimulus material is shown briefly (less than two seconds) following these instructions:

> In a few moments, a very complex design will be shown for a second. You will then be allowed a few minutes in which to reproduce it on the paper in front of you. Obviously, a second is not enough time for you to establish an exact conception of the design. You are to reproduce the design to the best of your ability. If you are not certain of various aspects of the design, draw what you think was there, or what might well have been there. Do not be discouraged by the complexity of the projected design; simply do the best you can.

Then flash the following design with a tachistoscope (if a slide) or by quickly raising and lowering the posterboard.

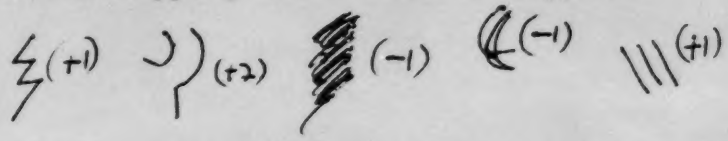
Scoring: Once the students have produced their doodles, it is a matter of scoring and interpretation. The summary of basic scoring found in the research is as follows:

1. Discrete lines. The major distinction perceived was that the drawings of the "highs"contained a preponderance of single, unattached, discrete lines, while those of the "lows" seemed more overlaid, fuzzier.
2. Space. Individuals with high n Achievement tended to leave a smaller margin at the bottom of the page than those with low n Achievement.
3. Diagonal Configurations. The drawings of the subjects with high n Achievement contained more diagonal configurations than those of the subjects with low n Achievement.
4. S-shaped Lines. Individuals with high n Achievement drew more S-shaped (two directional, nonrepetitive) lines than did those with low n Achievement.
5. Multiwave Lines. The drawings of the "highs" contained less multiwave lines (lines consisting of two or more crests in the same direction).

Have students exchange papers (or, they could do it themselves since they do not at this point know what types of doodles go with high or low achievement). These instructions could be put on a handout or just written on the board:

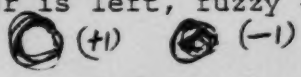
Scoring Directions

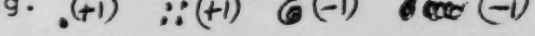
Category 1: Score each separate doodle as discrete or fuzzy. Give it a +1 if discrete, a -1 if fuzzy, no score if uncertain. Overlapping lines tend to suggest it's fuzzy.

Examples: 

Note: A group of 3 or more discrete parallel lines is scored +1, not given a +1 for each line.

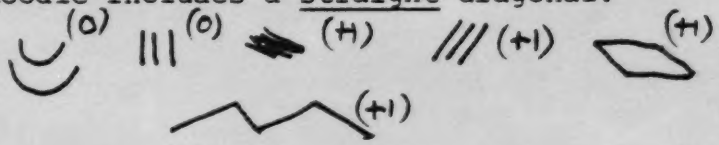
Note: Multiple line circles are discrete if a hollow center is left, fuzzy if filled in e.g.



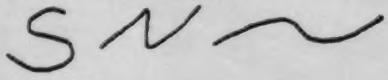
Note: Dots are +1 for each clear separate one, +1 for a group of them, but -1 for fuzzy ones, e.g. 

Category 2: Roughly measure bottom margin (space between lowest doodle and edge of paper) and give +1 for every half inch.

Category 3: Score each diagonal configuration +1. That means give a point whether discrete or fuzzy if the gestalt for that doodle includes a straight diagonal.

Examples: 

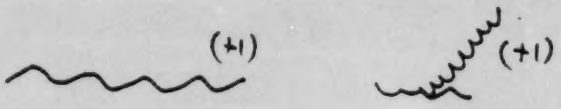
Category 4: Score each S-shaped line or separate geometric or near geometric figure +1. An S-shaped line is defined as a single line with two crests, each pointing in opposite directions.

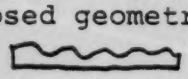
Examples:  All +1

(Geometric) All +1

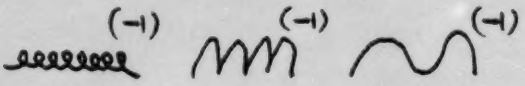
Note: A doodle would not be scored as both an S-shaped line and a geometric figure.

Category 5: Score each long and uncrossed multiwave line +1. This means an undulating line consisting of two or more crests, not overlapping itself, and the length is greater than three times the height of the highest crest.

Examples: 

Note: A closed geometric figure is not a multiwave line, e.g. 

Score each overlapping or short undulating line (length less than three times the height of the highest crest) as -1.

Examples: 

Interpretation: There are no "norms," so just look at the class as a normative group. As the scores are arranged above, note that you don't just add up total scores for all five categories, since three of them are in the positive direction, two in the negative. Joyce suggests getting two clusters of scores for each student.

Cluster A - High Achievement	Cluster B - Low Achievement
Discrete/Fuzzy (Category 1)	Bottom Margin (Category 2)
Diagonals (Category 3)	Multiwaves (Category 5)
S-Shapes (Category 4)	

Get the class average for each cluster. Each person then scores themself as above or below average in each category. We would predict that:

High achievers would be +-

Low achievers would be -+

(Joyce used this system with a small group of students to correlate with grades on the first exam. Of the four "lows," three had dropped by test 1, one got a "D". Of the six "highs" one had dropped, four got "A" or "B" on the first test, and the other wasn't scorable.)

An alternative system that might be simpler would be just to reverse the scoring system for bottom margin and multiwaves, giving -1 where +1 is shown in the scoring key. Then just add these scores in with all the rest, get a total score and distribution for the class, the higher the score the higher the achievement motivation (and a Pearson R could be run with exam or semester grades as an experiment).

MENTAL SET MIND BOGGLER

Submitted by Richard Shimasaki, SCC

The following demonstration is suggested as a classroom aid in working with perception or creativity. It involves an exercise in puzzle-solving. Actually, none or very few students will correctly solve the puzzle except by chance success (they will not have actually broken the "set"but rather have solved it by accident). This is because pieces 4 and 5 (see attached key) require breaking out of a mental set. Piece 4 is shaped and seen as a sort of arrow, even though the "point" is actually a 90 degree angle and a corner in the solution. Piece 5 does include an obvious 90 degree angle, so it is assumed to be a corner, when actually it is not. These assumptions make it hard to set the pieces into their correct arrangement.

Procedure: Have your students try it as a "puzzle." Tell them to make a square. If anybody gets it right, shuffle their pieces and let them try again (they probably will not be able to repeat their success). After some minutes of frustration you can discuss functional fixedness and tell them about being caught in a mental set. Let them try again for a few minutes. After more frustration, tell them that one piece is probably giving them trouble. Have them look at each piece individually and notice which ones they think are some obvious preconceived section of the figure. Ask them to now change that assumption about the piece and try again.

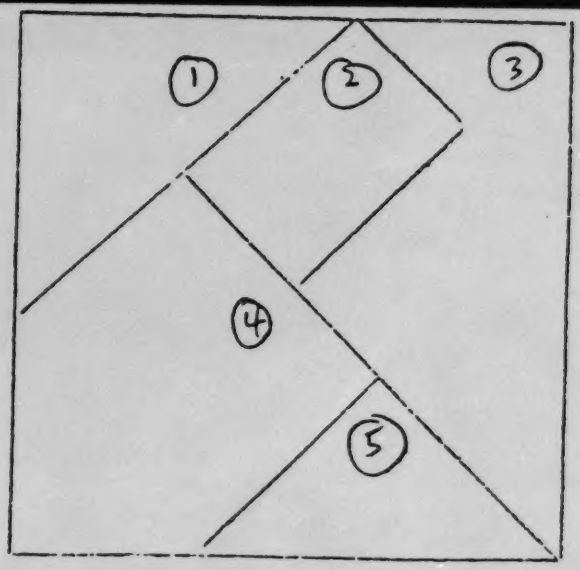
Some will still be at a loss. Tell them to look for one piece shaped like something (4 is an arrow, 5 a triangle) and question if it is. They should almost all get it then.

An additional area for discussion might be the reaction of students to doing a puzzle...Some will say, "I can't do puzzles." Note reactions to frustration, feelings when the problem is solved, etc.

Materials: Make a copy of the key and cut along the lines with a number of blank pages stacked beneath. Repeat until you have enough copies of the unmarked pieces to provide each student with a full set (you can't just run photocopies or dittos and cut along the lines, because the puzzle pieces will then have cutting lines partially left along the edges, which allows lining up those traces to solve the placement problem). Place separate complete sets of puzzles into individual envelopes. Each student will then be given their own set to work with in class. Have each of them check before beginning work to be sure that they have five pieces (if a piece has been lost, they will naturally be trying to do the impossible).

MENTAL SET MIND BOGGLER

(KEY)



REINFORCEMENT VS PUNISHMENT IN BEHAVIOR SHAPING

Submitted by Richard Shimasaki, SCC, Joyce Schaeuble, SCC
and Wayne Bartz, ARC

This popular demonstration shows the relative effects on behavior of reward versus punishment and also lets the students practice shaping behavior. It can be done prior to or after a discussion of the basics of learning (positive reinforcement, negative reinforcement, extinction and punishment).

Have two volunteers go outside the classroom. Tell them they will simply be asked to do something by the class after they return. Pick any simple behavior to be the final goal, e.g., reaching up and touching the film screen over the blackboard. Instruct the students to use punishment with the first volunteer by giving that person a "NO!" or "BOOO!" whenever they make a move in the wrong direction. Stress the importance of giving and stopping their feedback quickly when behavior changes. You might model as an example. Call the first volunteer back into the room. Tell them they will be required to do something and that in order to determine what it is they will have to pay close attention to the feedback coming from the class. Then explain that the class will let them know whenever they are doing something wrong. Answer any questions and have them start. Time them. After they have succeeded in carrying out the target task, ask them to describe their feelings in this situation (usually they feel confused, stupid, angry and frustrated).

Now ask the other person to come in and tell them that they will be getting feedback in terms of positive responses whenever they are on the right track. Tell the class to say "GOOD" each time the person moves toward the desired goal behavior (caution them to be fast and brief, so that wrong moves will not be reinforced). Let the person move through their task with extinction and positive reinforcement. Time their performance. When they are finished, have them describe their feelings. Usually they feel much more positive than the punished person and tend to do the task more rapidly. You can also use both punishment and positive reinforcement if you prefer, cheering right moves and booing wrong ones. As mentioned, speed of learning can be compared, but it is greatly dependent upon the two invididuals involved.

All this can be tied to the concept of positive and negative tracking, how we tend in daily life to ignore people when they are doing things we like and make a point of telling them when they are doing what we disapprove. How might these principles apply in raising kids, in a marriage or on the job?

DETECTING GUILT

Submitted by Dick Rasor, ARC

This exercise requires one piece of equipment, a galvanometer. Most psych departments have one of two of them stashed away somewhere, so I decided to include it. Actually, a stopwatch is also required, but is hardly a problem. The demo can be tied into emotion, biofeedback, or experimental method. If you move fast you can get through the version described below in one period, but a TTh class gives a better time frame (75 min.) than does the regular 50 minute class. You may want to prep the groups on their "methods" of investigation during the previous period, since they will need a little set up and practice time. (You can photocopy forms needed from the attached materials.)

The basic idea is to have a "crime" committed in the classroom by one of four students, and then try to determine which one is guilty through comparative use of a lie-detector, a word-association test, and interrogation. You can demonstrate each of the methods to the entire class, then divide them somehow into three groups and let them draw straws to see which group does what. Ask for four volunteers to be "suspects" and then have everybody else leave the room for a few minutes, telling them to determine while waiting who is going to fulfill what roles in their group. Tell them "just leave your things here, you'll be right back." After they are gone, tell the four volunteers that you want them to go to the back of the room, face the wall and close their eyes. Instruct them that you will touch one of their shoulders and that person is to silently read instructions which will tell them what to do while the others wait with eyes closed. Tap one and hand them a note saying to walk back into the room, find someone's purse with a wallet in it, take the wallet, wrap it in a paper towel (which you provide), and hide it up front under or near the podium. Have them then silently return to the back of the room. The others remain with eyes closed and will not know who is the guilty party. Once that is done, tell them that they are all now going to be questioned about a "crime"and maintain their innocence, <u>including the guilty party</u>.

Invite the class back and tell them that one of them has been robbed. Ask them to check their purses and find out who has been the victim, then make something of a big deal about the dirty crook who stole a wallet, how disgusting they are, etc., (to get the guilty party a bit worked up about this foul deed). Next, put the three groups into different corners of the room (or better, in different rooms, if available), and have them start doing their thing on each of the four "suspects." Have the unoccupied suspect wait outside rather than watch the others being tested - when a group is done with a suspect, they should send that one outside and get another one, until all four have been tested. Each group is then told to rank the four suspects from most to least guilty in their opinion. Post these on the board, maybe ask how they reached these decisions, how sure they are, etc. Then have the real crook identify themself and return the wallet. Compare the performance of the various methods.

You can introduce the question of statistics here, along with research design. You can then tie all of this into questions of real-world crime, guilt, interrogation method, and of polygraphs, etc.

Instructions for the Methods

GSR: Using the relevant-irrelevant question method, subjects will be asked a series of questions, some of which are relevant (R) only to the guilty party because they are based on little-known facts of the crime. There should be noticeable changes in GSR when a relevant question is answered untruthfully. Some "emotional control questions (E) are also included and should also get a reading if the machine and subject are working properly.

Questions:

1. Is your name_____?
2. Do you like the color green?
(R) 3. Did you steal a wallet?
4. Do you have a driver's license?
5. Have you ever traveled out of this country?
(R) 6. Were you looking in someone's purse today?
7. Do you like today's weather?
(E) 8. Have you ever cheated on a test?
9. Have you attended any sports activity lately?
(R) 10. Have you used a paper towel for anything today?
11. Do you go to a movie at least once every two weeks?
12. Have you been working hard at school?
13. Are you married?
14. Do you own a car?
15. Have you read a good book lately?
(R) 16. Were you up by the podium today?
17. Is summer your favorite time of year?
18. Do you like cats?
(E) 19. Do you enjoy kissing?
20. Do you like telling jokes?
(R) 21. Did you steal a wallet?

Word Association Test: Stimulus words intended to remind the guilty party of the crime are intermingled with many other words. The words are presented orally, the suspect responds with the first word that comes to mind, and responses and reaction times are recorded. The theory is that significant words should either elicit responses directly revealing guilty knowledge or, if such responses are suppressed, produce longer reaction times for the guilty person.

Word-Association Test

Suspect's name_____

	Response	*RT*
1. flower		
2. swim		
3. airplane		
4. towel (relevant)		
5. pond		
6. hidden (relevant)		
7. city		
8. picture		
9 wallet (relevant)		
10. pencil		
11. house		
12. podium (relevant)		
13. lamp		
14. radio		
15. cafeteria		
16. clouds		
17. steal (relevant)		
18. friend		
19. forest		
20. green		
21. water		
22. guilty (relevant)		
23. road		
24. white		
25. desk		

INTERROGATION: This one is a little tricky. The idea is to give the "third degree" and thus apply pressure, but without any physical coercion. Make it clear that they can't flog or hurt the subject. They can do a sort of imitation of old B-grade movies, set up a bright light to shine in the person's eyes, have multiple interrogators firing questions rapidly, looking for inconsistencies, asking why they are uncomfortable, why laughing, why do they grin like that, insisting they are guilty and should confess, and generally badgering them verbally. Surprisingly, even if this all is something of a game, the subjects sometimes take it very personally and are upset, so caution the interrogators not to drive anyone bananas (one group in the editor's class who did this experiment set up a constant loud rhythmic clanking behind the subject, bright light in their eyes, barking orders coming from both sides sometimes in contradiction, e.g. "look at me" and "show respect when I'm talking to you"). Subjects reported they were almost willing to confess to get them to stop it. Taking part in this group could allow some latent Heinrich Himmler tendencies to come to the fore - so monitor them closely.

AN EXPERIENCE WITH PERSONALITY TESTS

Submitted by Wayne R. Bartz, ARC

The purpose of this exercise is to familiarize students through direct participation with the logic and method of personality testing. It allows individuals to respond to selected test items, feel what it is like to be tested, and then attempt to interpret what might be reflected in some responses. It opens for discussion the entire logic of what is done in personality testing, why it is done that way, whether or not it is valid, and what use or abuses it might have. During this exercise students will be exposed to a couple of TAT pictures and Rorschach cards. For those purists who worry about violating the sanctity of these tests, alternative inkblots or dramatic pictures may be used (I doubt the need for concern since introductory psych texts routinely show samples of original Rorschach and TAT materials).

This procedure takes at least two 50-minute periods. I use three periods to allow time for thorough discussion during the last session.

Materials:

A. Photocopies of two plates from the Rorschach.

B. Photocopies of two cards from the TAT (Murray's Thematic Apperception Test – 2 and 13 MF are good ones)

C. Sentence completion items (on blackboard or a ditto - preferably concealed until they are ready to do them).

1) When I think of life....

2) My father....

3) Women....

4) My idea of a good time is....

5) Family life....

6) My hero is....

D. Draw a person test (no materials necessary other than pencil and paper).

Procedures:

1st session -- Students are instructed to write all responses. They should sit in small groups and will have a few minutes with each of the four cards (two Rorschach and two TAT) which will be passed from group to group. If they sit in a semi-circle with a table or chair in front of them, all can see each card at the same time for easy reference (instead of passing it from person to person within the group). When a group is finished with a card, they pass it on to another group. Those who finish with the card

in the group's possession then work on their sentence completion items and person drawing. Ask them not to discuss their responses or reactions with the members of their group, nor to let them see their drawing (the second part of the exercise involves matching three authors with personality sketches based on three sets of responses). They should be asked to put their names on the top of the page, and note whether or not they are willing to have the rest of the class hear what they have written. Encourage them to say "yes," that it will be fun if they turn out to be one of the three people selected (you want as large a pool of responses as possible to choose from). Have them note which cards they are responding to as they write their responses.

Instructions given:

Rorschach:

"This is the inkblot test. People see all sorts of things in these cards. Write down what they look like to you. Try to see a number of things."

Thematic Apperception Test:

"This is a test of your imaginative ability. Tell a dramatic story about what is happening in each of these pictures. Your stories should have three parts:

1. What events led up to the present situation?
2. What are the characters thinking and feeling at the moment shown?
3. What will be the outcome?"

(Encourage them to include all three parts to counteract the tendency of some subjects to submit one sentence stories.)

Sentence Completion Test:

Ask the subjects to write down the first thought that pops into their head.

Draw a Person Test:

Ask the subjects to "Draw a whole person...do the best you can."

Ask the students to turn in their materials and leave when finished with all the tasks (check for two TAT, two Rorschach, Sentence Completions, and Draw a person). From the set of responses whose authors said "yes" select your three volunteers by picking relatively lengthy and interesting sets of responses, preferably from the same sex (often responses give away the sex of the subject, so if you select two males and one female and a response for one of them says, "My Father loved me" when I was a little girl," it gives away who wrote it.) The three subjects should be reasonably mature,

well-integrated with a sense of humor...and maybe thick skin. It is a good idea to pick four of them, so that if one of the first three refuses to be a "victim" or is absent next class period you can use number four.

Second session: Identify the three people by name who you would like to be the "subjects," and tell them that the class is going to try to match them up with three personality descriptions generated by anonymous analysis of their test responses. Warn them that as the class goes through the unidentified responses, it will be fair game to speculate wildly about the sort of person who might have written them, such as "maybe has homosexual tendencies," "hates his mother," "is hostile toward men," etc. They will usually all agree to be abused in this manner, since it is made clear that it should not be taken seriously. Have them sit in the back of the room so that class members cannot watch their faces for signs of embarassment when the responses are being analyzed (another tipoff as to who wrote what).

Next, chart something like the following on the board for your "personality analysis":

	Subject 1	Subject 2	Subject 3
Rorschach			
TAT			
Sentence C.			
DAP			

Now, go through all of the responses on the first paper (subject 1). Be sure not to let the person's name slip. Analyze Rorschach responses, based on the notions of projection and write any hypotheses that come to mind on the board. You may have to do a lot of speculating at first to get the students into playing the game. Caution your subjects in the back not to respond in any way no matter what people say about their responses. Go through all the tests for that first unidentified subject, and you will have a collection of hypotheses about that person. Do the same for the materials submitted by subject 2, and subject 3 (some guidelines for test interpretation are attached.) After you are all done getting a personality sketch of each person (and they usually look a bit crazy) tell the class that you will now try to match the personalities with the authors.

Put the three authors' names on the board next to subject numbers and be sure the class knows the people's names, e.g.,

	Subject 1	Subject 2	Subject 3
Sam			
Pete			
Tom			

Then, quickly go back over your personality sketch of subject 1. Describe him by your notes on the board. Then ask them to vote. How many think this was Sam? How many Pete? How many Tom? Do the same for the second and third person descriptions. When it is all over, have the subjects identify which one they actually were. The class is almost always successful in matching the people with test protocols.

There is all sorts of room for discussion. Note how you looked for signs of what was wrong with the authors (instead of for strengths). Ask how this exercise relates to what a psychologist actually does with tests? Ask about the possibility of distorting responses to look good — could this happen in a real testing situation? Ask about the validity of the assumptions underlying the tests. How accurate are some of the hypotheses in the opinion of the "victims"? Share test responses obtained from "real" mental patients.

Be sure to end it all pointing out that the process was being studied here, and not really the personalities involved. Be sure that the subjects see it as a "game," not an accurate "analysis" of them.

Rorschach - Some Interpretive Points

Excessive attention to small edge details: obsessive compulsive, worrying, unconscious, anxious

Excessive attention to dark shaded areas: depressive

Unusual abstract symbolism e.g., "The struggle between Good and Evil" - Schizoid

Responses reporting staring eyes, evil intentioned characters: Paranoid

Healthy person: Well organized set of responses which systematically use the whole blot then each major element then each detail within a logical theme. Percepts "fit" the blot (you can see it, too), and human movement responses are included.

Excessive reference to blood, intestines, internal organs: Hypochondria

You can relate objects seen to possible themes in the person's life, e.g., a rocket ship (desire for escape), dancing (elated), women yelling (problems with girlfriend), etc. Explore symbolism.

TAT

Stories are analyzed into themes (correct plural themata) e.g.,

"The subject is continually frustrated."

The "Hero" generally represents the subject. Cross identification e.g., a girl identifies with the male figures in the picture of the subject; has difficulty identifying the sex of the standing figure in TAT picture 13 mf; may be interpreted as latent homosexuality or faulty oedipal resolution. 13 mf often is seen as giving information about attitude toward sex, women, family relations, love, marriage and children.

The "Hero's" parents, or any significant adult or older characters in the story may have attributed to them the characteristics of the subject's own parents.

Endings for the "Hero" generally reflect the subject's own expectations about life. Neurotics usually create unhappy endings which are not the fault of the "Hero."

Sentence Completion

Ad lib against the background of Rorschach and TAT. View of life, women, father, family, hero identification.

Draw a Person Test

Do they draw their own sex or the opposite? A big, strong person, or a little whimpy one? A happy or sad one? Are body parts missing or oddly proportioned? (The usual assumption is that this drawing reflects something of the artists' self-concept.)

FOOD TASTING - SENSATION AND DISCRIMINATION

Submitted by Joyce Schaeuble, SCC

A classroom experience with food allows a variety of avenues for discussion, including our eating habits, dieting, why people eat when emotionally upset, what makes foods attractive and unattractive, effects of advertising upon food choices, etc.

Sensations of food: This activity requires that you bring in a batch of food - but since students will only be trying a small taste of each item, not much in total is required. (A couple of carrots, a small bag of potato chips, etc.) The students are instructed to make a careful sensory survey of each of the foods, first concentrating on how they feel, on fingers and lips, how they smell, where in the mouth they stimulate, nature of the flavor, pleasantness versus unpleasantness. Have them compare flavors when holding their nose pinched versus open. They should be instructed to note the changes in consistency when foods are chewed, e.g., carrots stay rough and crispy while crackers turn into a paste. Have them try each of these:

carrots - note coolness; inside core is different from body

bananas - mash in fingers a bit; mouth sensation

BBQ chips - smell; paint lips; suck tip of tongue; crush a piece on paper and note the oil stain

peanuts - squeeze in fingers; feel slipperyness of oil; texture when chewed

pickles - note sensitive areas of tongue

lemon - they can easily "map" sour tast areas on tongue

chocolate chips - texture; sweetness receptors

celery - note fresh, cool (contrast with greasy chips)

crackers - "full mouth feeling"

(Remember to take a trash bag along for food discards.)

Students will note the contrast between savoring food in this manner and the usual way we bolt our meals, often missing the subtle characteristics. (You can tie that into weight loss via eating smaller portions but enjoying them more.)

Editor's note: A variation on this theme is used at the Schick Centers when helping people lose weight. Have a person briefly chew up a chunk of apple and then spit it onto their palm. They can touch it and find it still fresh looking and not repulsive. Also note the cool cleanness it leaves in their mouth. Next have them do the same thing with a cookie or piece of cake with frosting. When they spit it into their hand it looks repulsive, feels repulsive, and their mouth feels covered with oily, sticky sweet stuff. Quite a contrast, even for the people watching! Another possibility is to use food dye and bring in a couple of foods that are the "wrong" color. Have them taste blue potatoes or green lunch meat. Note the reactions.

Discrimination: Students can have a fun experience with taste discrimination while experiencing first hand the idea of "putting a claim to the test." There are a variety of ways to do this. A couple are:

Food Preference: Determine some food that has general preference in the class and bring some in. Examples would include Skippy versus Peter Pan versus Jif peanut butter, Sanka to Brim, Heinz Ketchup versus Del Monte versus in-house brand, Pepsi versus Coke versus Royal Crown, etc. Have students taste the food and see if they can:

A. Name three samples correctly

or

B. Compare a stimulus brand that is known (e.g., "Here is Heinz, now find the matching one among the three unmarked samples) and measure "hit rate." If you want to get into statistics this gives an opportunity to introduce probability, statistical tests, etc.

or

C. Have them taste samples with eyes closed and noses pinched, versus eyes closed and noses not pinched, versus eyes open, noses not pinched. This helps demonstrate the influence of the sense of smell and appearance of food along with basic taste.

Often students claim strong preferences only to find they can not reliably discriminate...and after that is demonstrated they may still assert their strong preference (e.g., for brands of beer).

A variation used by the editor is to have students run a taste comparison on two regular colas and a diet cola. If you get the hit rate for each, you find that the regular colas get a lower hit rate than the diet cola. In other words, most people can tell a diet cola, but can't discriminate reliably between say Coke and Pepsi. All in all these are somewhat messy exercises, but fun. Be sure to allow some time and energy for clean-up.

DESENSITIZING TO SEXUAL TERMINOLOGY AND TALKING ABOUT INTIMACY

Submitted by Tom Johns, ARC

Sex is a topic of great interest and sometimes great silence in class. Getting a class discussion going may be a problem if the students are uncomfortable saying the words for parts of the anatomy, sexual activity, or intimate relations. The following exercises are designed to rapidly change that reluctance in the classroom. They are relatively non-threatening and can be done in a class period.

Feeling and Touching: Have the students get in a large circle. Ask them to close their eyes and take the hands of the people on each side of them. Now, instruct them to explore the hand on their right side for one minute, to find out all about it. Then give them one minute to do the same with the hand on the left.

Discuss:

1. How the hands felt and their reactions.
2. Their feelings about the exercise. Note reactions to sex makeup of hands, MM, MF, FF. Usually MM has negative feelings - concern about masculinity, homosexuality, but not FF. Why?
3. Reactions to sharing those feelings with the group in a non-threatening way. Is it hard to talk about feelings? Why? To be honest?

Sexual Words: Have the students pair off randomly, preferably with someone not a close friend. Any extra unattached person can be in a group of 3. Explain to them the importance of being able to talk openly about sex without being inhibited, embarrassed, or ashamed, in intimate or non-intimate situations. Tell them you will dictate the terms and they are simply to repeat them to the person. Then simply announce the following words and have them repeat the words out loud:

> Penis; orgasm; labia; ejaculation; vagina; semen; testicles; genitals; gonads; impotence; intercourse; homosexual; incest; castration; clitoris; copulation; emissions; masturbation; erotic; wet dreams; rectum; urethra; glands; scrotum; erogenous zones; erection; uterus; breasts

Reactions to this exercise can again be explored, relating to adult sex problems when couples cannot talk about their bodies or reactions, what they like, etc.

Questions about Sex: Sometimes a request for questions about human sexuality is met with a stony silence, especially if you are only spending a period or two on the topic and do not have time for exercises as described above. The editor uses a gimmick to get students to submit questions. I ask them to all tear off a small piece of paper and write on it one of two things:

A. A question about sex they would like addressed in class.

or

B. The statement "I have no question."

The slips of paper are then folded and collected. They can be immediately opened and responded to, or can be saved for screening between class sessions (since many are redundant or cover a similar topic area). They can then be read and discussed by the instructor. Since no names are requested nobody has to be embarrassed by admitting ignorance or curiosity. Since everybody writes something on their piece of paper, nobody knows who had a question and who didn't.

LIFE CHANGES, STRESS AND BIOFEEDBACK

Submitted by Mavis Wright, ARC

Many psychology instructors hit on the topics of stress, or biofeedback during the semester. This activity allows each student to do a brief personal analysis of situational stress factors and then try to relate their momentary level of relaxation with a biological measure (skin temperature on their fingers). It requires some equipment, namely, a batch of small cheap thermometers, but since these can be obtained for about a dollar each - it is easy to fund (out of our own pocket, if necessary). If you do it with groups you can get by without one for each student.

The first thing they are asked to do is take the Rating Life Changes survey (attached - just make copies), get their totals, and write their total on a scrap or paper. Collect the scraps and then you can put the distribution on the board, and give students a chance to see how they compare with their peers. Ask those on the high end of the distribution if any of them will describe the stress situations in their life. (Makes a good discussion.)

Next, get them into small groups for biofeedback experimentation. Have them relax and one at a time hold the thermometer between their fingers. Record the scores and compare with the ranges you put on the board:

90-95	Very relaxed, calm
80-89	Normal range
75-79	Slight stress
69-74	Moderate stress
63-68	Considerable stress

You can, of course, discuss why the blood flow to the fingers would be reduced by stress, the different biological components of stress, ways to reduce stress, etc. You can also have them experiment with imagining a stressful experience while the others watch the thermometer change, or have a person measure their temperature and then have everyone in the class stare at them and watch the temp change. Some can change temperature by imagining their hands in bucket of ice water versus in warm gloves.

BEST COPY AVAILABLE

RATING LIFE CHANGES

Any changes, whether great or pleasant, produces stress in man. Too many changes, coming too close together, often produce grave illness or abysmal depression. Research by Dr. Thomas Holmes of the University of Washington in Seattle has devised a scale assigning point values to changes that often affect human beings. When enough of these occur within one year and add up to more than 300, trouble may be ahead. Eighty per cent of the people who exceeded 300 became pathologically depressed, had heart attacks, or developed other serious ailments. Of scores in the 150-300 range, 53% were similarly affected, as were 33% of those scoring up to 150.

Life Event	Value	Your Score
Death of spouse	100	
Divorce	73	
Marital separation	65	
Jail term	63	
Death of close family member	63	
Personal injury or illness	53	
Marriage	50	
Fired at work	47	
Marital reconciliation	45	
Retirement	45	
Change of family member's health	44	
Pregnancy	40	
Sex difficulties	39	
Gain of new family member	39	
Change in financial state	38	
Death of close friend	37	
Change to different line of work	36	
Change in number of arguments with spouse	35	
Mortgage over $10,000	31	
Foreclosure of mortgage or loan	30	
Change of responsibilities at work	29	
Son or daughter leaving home	29	
Trouble with in-laws	29	
Outstanding personal achievement	28	
Wife beginning or stopping work	26	
Beginning or ending school	26	
Revision of personal habits	24	
Trouble with boss	23	
Change in work hours or conditions	20	
Change in residence	20	
Change in schools	20	
Change in recreation	19	
Change in social activities	18	
Mortgage or loan less than $10,000	17	
Change in sleep habits	16	
Vacation	15	
Minor violations of the law	11	

RESPONSE TO OTHERS' HURTS

Submitted by Bud Martin, ARC

This exercise provides a vehicle for exploration of reactions to our own and other peoples hurts. It requires that the instructor be willing and able to do a bit of dramatic acting in front of the class and is done early in the semester. It involves deception, but is done for a purpose and should be harmful to no one.

The first step is to ask the class to use their imagination and memory, to close their eyes and concentrate on what you are saying. Then say, "I want you to think about an old hurt, something that happened and really hurt you. Picture it vividly and re-experience it. Go ahead." Give them a couple of minutes, then ask some to describe their experience. How long did it take to feel the pain? Did it seem real? How do they feel now? Ask how many actually felt the hurt?

Next, tell the class, "Now I'm going to do it for a couple of minutes." You then sit for a while at the front of the class, bent forward with your head in your hands, face hidden. Slowly you start to sob a bit, maybe rub your hands in your hair, and then crying louder so that everyone in the class can hear it. Go on for a minute or so, then look up at the class and tell them, "Hang on to your thoughts and feelings." The task from here on in is to share their feelings and thoughts about others' hurts, in this case, yours.

You can ask them for reactions, feelings, etc., or have them write down their reactions and pass them in for anonymous reading. You can take a poll to discuss how many responded in the ways described below:

Typical ways of reacting to hurting of others

1. Abandon them; physically leave their presence. (You could ask, for example, "How many of you wanted to get up and leave when I started crying?")
2. Be disgusted with them: "You disgust me." "You big baby." "I hate weak people!"
3. Try to cheer them up: "Come on, things can't be that bad." "let's go to the dance (play tennis, etc.)--you'll feel better." "I'll get you another dog." Sometimes accompanied with patronizingly "patting" them on the back.
4. Belittle the "cause" of their hurt: "No woman is worth crying over." "You are lucky to get rid of her." "There's plenty of fish in the sea."
5. Simultaneously feign interest while also showing disinterest: "Whatcha crying for?" "That's no reason!"
6. Discredit their hurts because "they asked for it." "You dumb ass, I told you that you were sticking your neck out--and you wouldn't listen! So you get what you deserved."

7. Striking out at them: "Quit your crying or I'll give you something to really cry about!" "SMACK!"

8. Smother them with your attention--before they are ready: "Come on, let's talk. You'll feel better if you get it out." Saying "I know how you feel" when you don't -- and they know it.

Some of the reasons that we may behave in the aforementioned styles are:

1. When others are expressing hurts in our presence, it may trigger memories of some of our own unresolved hurts -- and we don't want to revisit (feel) those hurts again.

2. We may feel that we have to do something for the hurting individual and we don't want to pay the price -- whatever it might be.

3. We may think that we caused the hurt and we don't want to accept the responsibility -- and possible related guilt.

4. We have been taught (by parents) that to hurt is to be weak -- and that weakness is bad; evil. So we can't risk letting "hurts" to be accepted as valid behavior. This is probably because we still fear our own potential for weakness.

5. No one has truly listened and cared when you hurt so your unconscious self-pity interferes with your truly caring for others who hurt.

6. We may think that they are faking just so they can try to get something from us. For example, women often are not listened to until they cry - taught to cry for attention -- and then their pain will not be taken seriously.

Comments: It is hard to relate to others who are hurting if we have unresolved hurts ourselves or if we think we have to "solve" the problems of those that are hurting (or appear to be). Fathers and mothers who have not handled their old hurts are not likely to be able to honestly listen to their children when they are hurting. So if we want to be good listening and caring parents, we must quit hiding from our old hurts.

If we think we have to "solve" our children's problems, then we are likely to avoid listening and caring when they are hurting. We must recognize that we are not obliged to solve our children's problems. In fact, to solve their problems is to cripple them. Children simply need our attention and caring -- while they work through their hurts and problems. Then as they work through and solve their problems, they gain a sense of self-worth and inner strength.

The scenario for showing that you care for the hurting individual might appear like this:

Jim: (sobbing)

Bob: (placing his hand on Jim's shoulder) "Would you care to talk about what is hurting you?"

Jim: "No! Just leave me alone."

Bob: (not taking offense) "O.K., but I'll be here if you need me."
(Later -- Jim seems to have gotten all of the hurt out.)

Bob: (again placing his hand on Jim's shoulder) "Would you like to talk now?"

You might ask how many are carrying old hurts around, and how they might block out understanding of others. Leave with them an example of how you worked through a hurt (e.g., share your feeling with the person who hurt you).

VIOLENCE AND TELEVISION

Submitted by Dick Rasor, ARC

Two class periods separated by a week are required for this experience since students will be gathering data for a week. The general approach could be used for looking at violence in the media, including news-magazines, newspapers, radio or TV. Probably the easiest to plan and carry out is TV, and it is stimulating for the students.

Class lead-in involves some sort of discussion or lecture about violence, the controversy, experiments (such as Bandura's), hypotheses about the effects of TV and the media, hereditary notions, etc. Students will often have examples of violence to describe from their own lives (such as one student's son who after watching the three stooges went out and banged his little brother over the head with a hammer). It is then suggested that the class could estimate and then actually monitor the amount of violence for a week to see just how much there is, what kinds of shows, hours, etc. The rest of the class session revolves around planning data gathering.

You have to pick which hours to monitor (e.g., M-F from 6-10 p.m.), which channels (probably the three networks are best). Depending upon student interest you may want to cover some daytime, especially prime-time weekend morning shows for kids (packed with cartoon violence). Next, you must assign people to each hour to be surveyed. It is a good idea to have two people cover each hour (in case one misses). If you have 35 students and want to monitor 30 hours during the week, that means with three networks each student will be assigned three hours that fit their schedule (you might want to give small course credit for doing their monitoring, e.g., a few points toward their grade).

The most important task is to determine your operational definition of a violent act. If students are to tally violent acts, they must agree upon how to count them. For example, if the Road Runner smacks the wolf in the face and the wolf falls over a cliff and splats below, is that two violent events or one? A suggestion is to count distinctly different experiences of violence as different events (so the example above would count as two). Anyway, be sure you and the class reach such a determination and write it on the board. (A tricky one -- is verbal abuse violence?) Now all the students have to do is watch the tube at their appointed hours, record the type of show, and tally the violent acts.

A week later when class meets you should have on the chalkboard a grid showing every night and hour monitored, and have them call out the number of acts (skipping those hours that nobody followed through on). Where two people did their homework, average their ratings for that hour. You could do a separate one for networks or combine them. You can record the type of show with each count. Then you can determine an overall rate, getting average number of violent acts per hour. The students may be astounded at the high rate of violence

determined in this manner. You can then discuss the issues of influence on children, possible rating of shows for violence, types of shows, hours shown, etc. You might compare weekend kid's shows with nighttime shows. The class may wish to submit their findings to a local TV station or newspaper, giving them the feeling of having "discovered" something of newsworthy interest.

CHILDREN: CONSERVATION AND GRAMMAR

Submitted by Clariece Lewis, SCC

The following demonstration is adapted for the classroom from take-home exercises used by Ms. Lewis. It requires two major props: a preschool child and a grade-school child. It also includes some simple items (two short glasses and a tall one, some clay, ten marbles and a couple of sticks).

Measuring Conservation Concepts: According to Piaget, very young children do not understand that objects are unchanged in volume or number by being altered in shape or location. The situations shown on the attached page allow testing the two children (test the younger one first - the older can watch or wait outside).

For the examples on the next page, ask each child:

a. Do the beakers contain the same amount of water?

b. Do the balls contain the same amount of clay?

c. Do the rows have the same number of marbles?

d. Are the sticks the same length?

Then ask each child whether or not they are still the same in the figure on the right. If he answers yes or no, ask him why, and examine his explanation. How do the answers of the two children differ? Generally, grade school children, having developed concepts of conservation, answer yes, but preschool children answer no, because:

a. One jar is skinnier (or taller).

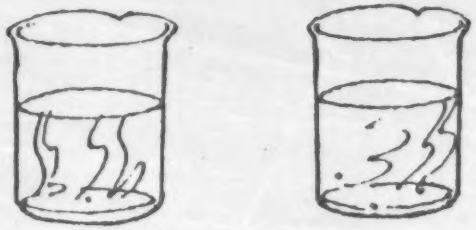
b. One ball is longer (or flatter).

c. One row is longer.

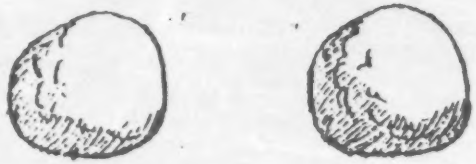
d. One stick is longer.

Show the child two identical objects

A) Volume

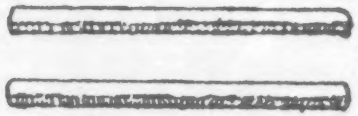


B) Mass

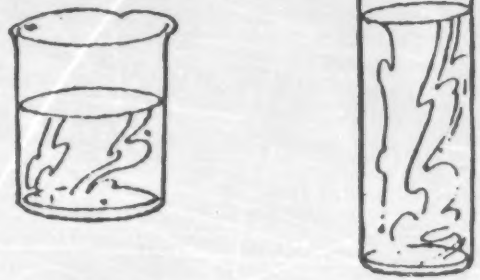


C) Number

D) Length



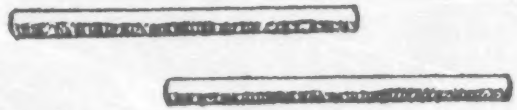
Now transform one member of each pair



Pour

Flatten

Rearrange



Move apart

CHILDREN: CONSERVATION AND GRAMMAR

Speech Development: After conservation has been explored thoroughly, the same children can be used for this demo of partial grammatical development. Children enjoy imitating adults and the results can be fascinating. Start with the younger one and ask them to "say what I say right after me." Read the sentences listed below. (Each is followed by a sample of a young child's imitation.) After doing both children, compare their grammar. Which aspects of adult sentences are retained best by each child? How does grammar "fill in" with age? What important concepts are "lost" to the younger child?

1. The pencil is green.
   (Pencil green)

2. Tigers can drink milk.
   (Tiger can drink milk)

3. The little boy is eating some pink ice cream.
   (Little boy eating some pink ice cream)

4. Tomorrow there will not be a long line.
   (Won't be a long line)

5. The big red man fell down.
   (Big man fell down)

6. The man who I saw yesterday runs fast.
   (I saw the man and he runs fast)

7. Where is the cookie?
   (Where the cookie?)

8. Daddy is too big.
   (Daddy too big)

9. The cookies are in the cup.
   (Cookies in a cup)

AN ATTEMPT TO READ LIPS

Submitted by Joyce Schaeuble, SCC

Instructors who get into the areas of language development, hearing impairment, or physical handicaps can use this demonstration. It is a good interest-holder and gives students a direct experience in the difficulties of understanding language for the hearing-impaired. The attached sheet need merely be duplicated and cut along the marked lines. Students are paired off and given a set of these materials, each having a set of stimulus words and a score sheet. They are told they will take turns being lip readers, and from there on simply follow the instructions on the sheet. They run through 20 words, try to guess the correct answers, and discover how many cues to speech are missing when relying only on lip and mouth movements.

AN ATTEMPT TO READ LIPS

TO THE SPEAKER: WITHOUT USING YOUR VOICE, say each word, phrase or sentence, but do not exaggerate your lip movements. Do it in a normal manner. Say it only once.

1. bomb
2. tie
3. eggs
4. wind (long i sound-like "find")
5. 60
6. it
7. caught
8. hike
9. must
10. guarantee
11. representation
12. Sacramento
13. adequate
14 member
15. United States of America
16. We are aware that it is easy to get our own.
17. His name is Arnie Agstein.
18. Today is my mother's birthday.
19. We know some sign language now.
20. Sea

TO THE SPEAKER: WITHOUT USING YOUR VOICE say each work, phrase or sentence but do not exaggerate your lip movememt. Do it in a normal manner. Say it only once.

1. mop
2. die
3. aches
4. white
5. sixteen
6. is
7. got
8. hi
9. bus
10. guarantee
11. administration
12. California
13. history
14. freeway
15. American River College
16. He is going to correct the calendar in August
17. My name is Anne Anastasi.
18. Our class will have a field trip.
19. We will watch Channel 5 on Thursday.
20. Tea

1. bomb bob mom mop pop
2. tie diet die lie nigh
3. eggs ex ate aches
4. write white why wind
5. 6 16 60
6. in is it
7. caught got hot
8. hike I hi
9. pass bus must
10. Karen iced tea guarantee
11.
12.
13.
14.
15.
16.
17.
18.
19.
20.

TO THE LIPREADER: Circle the WORD, phrase or sentence you think you see on the lips. For #11-20 it's not multiple-choice! Write your answers on the back.

1. bomb bob mom mop pop
2. tie diet die lie nigh
3. eggs ex ate aches
4. write white why wind
5. 6 16 60
6. in is it
7. caught got hot
8. hike I hi
9. pass bus must
10. Karen iced tea guarantee
11.
12.
13.
14.
15.
16.
17.
18.
19.
20.

TO THE LIPREADER: Circle the WORD, phrase or sentence you think you see on the lips. For #11-20 it's not multiple-choice! Write your answers on the back.

AN ALTERED STATE OF CONSCIOUSNESS

Submitted by Parks Whitmer, ARC

A variety of experimenters have worked with sensory deprivation, one of the better known being John Lilly (he is probably best known for his work with dolphins). To introduce this exercise you might describe in some detail the work with sensory deprivation, the "womb tank" and experiences of people in the tank, particularly the alteration of perception. This exercise allows students to experience a low-level alteration of consciousness. The first step is to go through a relaxation exercise, whichever approach you happen to like, getting the students as comfortable and relaxed as possible in the classroom environment. Whether to have them sprawl on the floor, slump in chairs, or perhaps even go outside is your choice (if outside you will need a battery-powered tape player).

Once they are relaxed the second part of the exercise begins. Tell them to just listen to a tape recording and remember what they hear (eyes closed). Then play a tape for a few minutes (7 or 8) that does something unique - it has a voice (the original version has Lilly's) saying "cogitate" over and over and over. Nothing else. The important point is that it is not just a person repeating the word, but is a recording of the identical recorded word being repeated over and over. That is, Lilly said "cogitate" once onto a tape, and then it was put onto a second tape from the master, then again, etc., being thus repeated over and over. This is so the word being listened to is genuinely identical each time. So what? The interesting thing is that this combination of relaxation and repetition produces for some people an unusual perceptual distortion. Ask them when you are finished what they heard and some will report hearing things other than "cogitate." Examples are "I can't wait," "have a date," "can't be late," etc. There is a habituation or adaptation to the stimulus, until it takes on new meaning and content...an altered state of consciousness.

A practical difficulty is getting the tape made - your A.V. center can probably dream up some way to put the same word off a master tape repeatedly onto a second tape. Even if they just record it once onto the second tape, stop the machine, rewind the master, record it again on the second tape, stop the machine, rewind the master, etc., it should only take an hour or so at best.

PRIMARY ACCURATE EMPATHY

Submitted by Bud Hannan, CRC

The goal of the demonstration is to demonstrate to students the process of primary accurate empathy and to involve them in the process itself that they may get a feel for it as a useful interpersonal skill.

There are two ways for an instructor to demonstrate primary level accurate empathy. One is to ask for a volunteer and ask that he or she disclose a personally relevant concern. It is important to emphasize the role playing nature of the exercise and to request that the material the person deals with be of only low to moderate importance and intensity. The instructor needs to trust his or her ability to perform and to "expect the unexpected." The advantage of this approach is the feeling of class involvement that it generates.

A second approach is to "guarantee" the demonstration by using videotape excerpts. You can edit for the more appropriate examples from a pool of volunteers (taped elsewhere). There are several advantages to this. First, you can show several examples efficiently. Second, you can screen for appropriate self-disclosure. Third, you can replay an excerpt to analyze a response and its effect. The two big disadvantages are the reliance on equipment and a decreased sense of class involvement.

In involving the whole class in empathic responses you can use two approaches. One is to role play some disclosure yourself and then give the students time to formulate their response in writing. Then ask them to speak their response directly to you (example, you seem to be feeling...). You can then discuss their responses.

A second approach is to use videotape excerpts and request the class to respond in writing after stopping the tape. Then you can discuss their responses. In either case the handout, "Walking Yourself Through the Skill of Primary-Level Accurate Empathy" will be useful to them in making their responses.

"Walking" Yourself Through the Skill of Primary-Level Accurate Empathy *

Here is a map or a methodology to help you walk yourself through the skill of accurate empathy. As you become more proficient at this skill, you can discard the methodology.

1. Listen carefully to what the person who is revealing himself or herself is saying. Remember that important parts of the message being communicated might be found in nonverbal and voice-related cues.

2. Feelings. Once the person stops talking, recall the feeling or feelings expressed (whether the speaker used feeling words or not). If the person talks about feelings, recall how he or she is feeling right now about these feelings. For instance, if someone says in a rather woeful, agonizing voice:

   "Boy, I really got angry at my mother last night. I can't believe it -- I even told her to get lost."

   Here the feeling being talked about is anger, but the feeling being expressed is regret or sorrow or shame or guilt.

3. Dominant feeling. Select the dominant feeling the person has expressed.

4. Intensity. Identify the intensity (mild, moderate, strong) of the dominant feeling expressed.

5. Verbal identification. Select a feeling word or phrase that accurately identifies both the dominant feeling and the intensity: for example,

   a bit anxious (mild)
   scared (moderate)
   panicked (strong)

6. Content. Recall the content, that is, the behavior(s) and/or the experience(s) and/or the feeling(s) that underlie or caused the dominant feeling (e.g., in the example above, the person's telling of his/her mother).

7. Identifying the content. Get at the content by asking yourself why what the person is saying is so important to the person. For instance, in view of the example above, you might say to yourself:

   "Getting so angry at her mother really shakes this person up."

8. Formulating a verbal response. Formulate a response that includes both the dominant feeling and the content related to that feeling. For instance:

   "This person feels guilty because she treated her mother so roughly last night."

9. Rehearsal. Rehearse to yourself the way you want to say the response.

10. Say it. Let your tone and manner be empathic, respectful, and genuine.

11. Checking accuracy. Check the accuracy of your response by seeing how it affects the other person. What nonverbal cues tell you that you either hit or missed the mark? Does your response help the person explore further?

*Taken from instructors manual for Gerard Egan's, You and Me.

SYSTEMATIC DESENSITIZATION

Submitted by Wayne Bartz, ARC

Prior to this exercise the students must have been exposed to the basic assumptions of desensitization and have done a group relaxation exercise, so they are familiar with the process at an elementary level. Give a brief review of the method and assumptions.

Students can work on this task in groups of two or three as you prefer. Their steps should be as follows:

1. Have students read over the handout (attached). Find an "irrational" fear to be worked with. Each person should review the things that make them upset, and determine which might be irrational or sufficiently troublesome that they would like to see it reduced or eliminated. A group or twosome will probably have time for working with only one fear.

2. Once a fear has been selected for desensitization, have them write a description of this fear at the top of a blank page and then describe and list all the situations that can be thought of where this fear occurs, causing any discomfort at all. Describe the scenes or situations in detail.

3. Have them rank order the situations or scenes from least to most anxiety causing. Usually there are from 10 to 30 situations. Ranking can be done in a number of ways, the most common being in terms of physical distance (e.g., closer and closer to a feared stimulus) or time (a day away from taking an exam, an hour away, a minute, etc.). Another approach is to vary the number of people or types of people involved (e.g., if afraid of public speaking, first you are talking to one person who is a friend, then a group of friends, then one acquaintance...and so on up to a room full of strangers). The ordering should end up with a set of essentially even small steps in anxiety or discomfort, each one getting a little more frightening, with no big jumps between situations in the degree of anxiety. If one scene is a big step away from the previous one, that may mean that another scene must be invented to break up that step.

4. Check their hierarchy when completed. See if the steps are indeed in order of increasing anxiety, and if the steps seem equal and small. The most common mistake at this point is to have too few steps between zero anxiety and high anxiety. A sample hierarchy is attached to the student handout.

5. Have them spend five or ten minutes getting the subject as relaxed as possible. The therapist can direct the subject in breathing, muscle tension, relaxation, etc.

6. With the subject relaxed, eyes closed, the therapist should describe the first and lowest-anxiety scene on the hierarchy. Have them give it a vivid description and have the subject try to imagine it clearly, feeling and experiencing the situation. As soon as the subject experiences any discomfort, they should raise one finger, and the therapist will immediately tell them to relax, make their mind blank, breathe deeply. Then repeat.

7. The person is ready to move onto the next level in the hierarchy only after they have been able to do three separate 20 second periods imagining a scene with no anxiety. Sometime students claim to be moving right up the hierarchy with a minute needed for each level. If that is happening, it suggests that the scenes are not being adequately described or visualized, or that there is little fear involved in the entire situation. Thirty minute "cures" are not to be taken seriously. Other folks may perform miracles, but behavior therapists can only do half-miracles, and they always take a few hours at least.

8. If they bog down at one scene and can't seem to reduce the anxiety at that level, they should go back a step and rework it. If they again find the next scene too frightening, then a intermediary step is needed. They should add one.

9. Anybody who seriously wants to continue working with their fear outside this class can be encouraged to do so based upon your judgment. They should be told to expect it to take considerable time and effort, and not be instantaneous. In class, students who take the task seriously, work up a good hierarchy, do the relaxation work, and then tackle the hierarchy, will probably be able to get through about three steps on the hierarchy. The need for time in eliminating fears should be obvious (they can be reminded that it took them years to develop the fear, perhaps a lifetime, so they cannot expect to cope with it in a session or two).

This exercise gives a good quick introduction to the method of systematic desensitization and is handled more as a game than therapy, but can be useful in getting students more relaxed in dealing with their fears.

SYSTEMATIC DESENSITIZATION: STUDENT GUIDE

Systematic desensitization consists of the gradual replacement of a learned fear or other discomforting response with a "better," more appropriate response, such as a feeling of relaxation, composure or general comfort. The three basic steps involved in systematic desensitization are: 1) training in deep muscle relaxation, 2) construction of an anxiety hierarchy, and 3) the visualization of scenes from the hierarchy while experiencing deep relaxation.

The first step in systematic desensitization is training in muscle relaxation. The subject should be seated in a very comfortable chair or lounge and instructed to concentrate on carrying out the relaxation exercises as done in lecture. These exercises consist of tensing and relaxing all of the major muscles, starting with the hands and arms and moving throughout the entire body. The emphasis is on tensing a certain muscle and then relaxing the tension while concentrating on noticing the difference between tension and relaxation. This is done methodically until all the muscles are relaxed. The degree of relaxation desired should be indicated by a pleasant heaviness, an overall feeling of warmth and well-being, and a desire to fall asleep.

The construction of the anxiety hierarchy is the most difficult and taxing procedure involved in systematic desensitization. It requires accurate recognition of the various factors associated with the irrational fear, detailed itemization, and careful ranking of the scenes. The raw data from which the hierarchy is developed comes from the efforts of the subject in identifying and accurately describing all of the various components associated with the irrational fear.

The scenes are then ranked with the least-anxiety-evoking scene appearing first, and the most-anxiety-evoking scene appearing last. A useful technique in the ranking of scenes is to assign each one a value of 0 to 100 in terms of the amount of fear it produces. A 0 represents no fear elicitation, while 100 means the greatest amount of fear is elicited. The completed hierarchy should consist of between 10 to 30 scenes that are associated with the irrational fear the patient (and/or therapist) has selected to eliminate. These scenes should be differentiated from each other by about 5 to 10 "anxiety" points. A simplified example of how the finished hierarchy may look would be seen in a fear of heights in which the first scene to be visualized would be viewing a tall building from a safe distance (presumably producing no anxiety) to walking toward the building slight anticipatory anxiety) and then to scenes of being on the first, second, third, and fourth floors (progressively stronger anxiety), and finally to scenes of standing on the top floor (strongest anxiety). Two hierarchy examples are attached.

Systematic desensitization usually begins following relaxation training and hierarchy construction. In the first session subjects spend ten to twenty minutes achieving a state of complete relaxation. They then visualize the first scene from the hierarchy

while concentrating on remaining as relaxed as possible. They are instructed to visualize this scene for a few seconds. If they feel any anxiety they are requested to try to make their mind "blank" and to concentrate on relaxing for an additional 30 seconds. After this "relaxation pause" they turn to the next step on the hierarchy and visualize that scene for a few seconds while relaxed. They repeat the same basic procedure throughout the remainder of the hierarchy. The systematic desensitization program is continued until the entire hierarchy can be visualized without producing fear or discomfort. The complete procedure would require, on the average, 10 to 15 sessions for a given fear or fear hierarchy.

Through generalization and related principles there is a direct carry-over of anxiety reduction to the actual "real life" situation. In other words, if a subject can view a previously anxiety-producing scene via imagination while relaxed, they should not experience any appreciable anxiety when encountering this scene in real life. As an additional bonus the subject will discover that even though the hierarchy may have dealt with only one particular theme, there will also be a reduction of discomfort in related thematic areas through the process of "generalization."

References

Wolpe, J. The Practice of Behavior Therapy, Pergamon Press, New York, 1973.

Wolpe, J., & Lazarus, A., Behavior Therapy Techniques, Pergamon Press, New York, 1966.

Dawley, H., & Wenrich, W., Patients Manual for Systematic Desensitization, copies of this excellent complete do-it-yourself manual available for $2.00 from:

Veterans Workshop, Inc.
V.A. Hospital
Menlo Park Division, 183C
Palo Alto, CA 94304

SAMPLE HIERARCHY: FEAR OF CATS

1. Sitting in a comfortable chair in the security of your home watching television.
2. Watching a commercial for cat food - no cat visible.
3. The commercial continues and a cat is now eating the food.
4. The cat is shown being petted by a man.
5. Picture of a man holding the cat, fondling it.
6. Picture of a woman holding the cat, cat licking her hands and face.
7. Looking out the window of your home and seeing a cat on the lawn across the street.
8. Sitting in front of your house and seeing a cat walk by on the sidewalk across the street.
9. Sitting in your yard and seeing a cat walk on the sidewalk.
10. Cat walks within 15 feet of you.
11. A friend of yours picks up the cat and plays with it.
12. Your friend is ten feet away from you, and the cat is licking his face.
13. Friend comes within five feet of you while he is holding the cat.
14. Friend stands two feet away and is playing with the cat.
15. Friend asks you if you would like to pet the cat.
16. Friend reaches out and offers you the cat.
17. He puts the cat on the ground, and it walks over to you.
18. Cat rubs up against your leg.
19. Cat walks between your legs purring.
20. You reach down and touch the cat.
21. You pet the cat.
22. You pick up the cat and pet it.
23. You are holding the cat, petting it, and it is snuggling against your face.